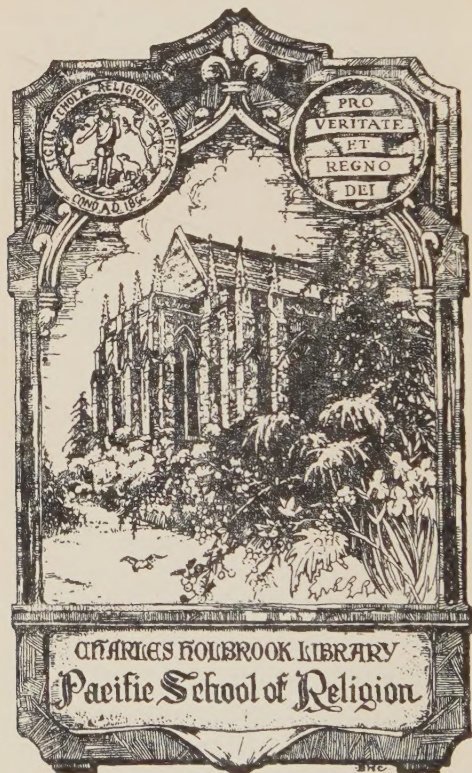
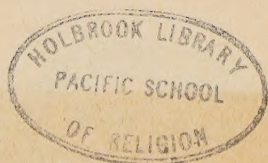


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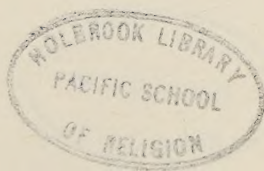






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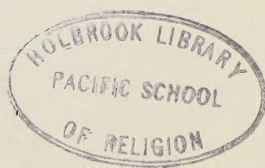
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HORATIO McCULLOCH, R.S.A.: *Glencoe*

Frontispiece

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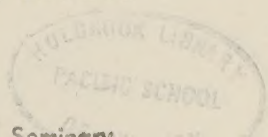


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Hours in the Glasgow Art Galleries

CHAPTER I

THE GENESIS OF THE GLASGOW COLLECTION

"In its representation of European painting from the fifteenth century onward the Glasgow Art Gallery is superior to all other municipal collections in the United Kingdom."—FRANK RUTTER.

THE permanent Art Gallery of Glasgow may be said to have been founded on the 15th May, 1856, when the Town Council resolved to acquire by purchase a block of buildings in Sauchiehall Street, with the collection of sculpture and pictures at that time known as the "M'Lellan Galleries." Archibald M'Lellan was a coach-builder. He was more ; he was an æsthetic soul, a lover of art, and a keen and discriminating judge of pictures. The great work of his life was not coach-building for "the great" ; it was the acquiring of what is now known as the M'Lellan collection of pictures.

Archibald M'Lellan was born in Glasgow in 1796, and died at Mugdock Castle on 23rd October, 1854. In 1831, '32, and '33 he was Convenor of the Trades House of Glasgow and Deacon of the Incorporation of Hammermen. He also entered the Town Council and attained to the dignity of a Bailie and Magistrate of the City. It redounds to his credit as a man of exceptional foresight and independence of mind that

he held resolutely to his own judgment and taste in acquiring works at which many contemporary critics scoffed, but for which, now, a king's ransom would be paid. Let me mention three: the exquisite *St. Victor with a Donor*, attributed variously to Van der Goes, Mabuse, the master of Moulins (so accorded by Mr. Roger Fry in 1904 and by the compilers of the catalogue of the recent Exhibition of Flemish Art in London, February 1927), and Jan van Eyck—and, personally, I venture to think it is from the brush of that Flemish master painter; Ruysdael's masterpiece, *The Town of Katwyk*; and Giorgione's *Adultrous brought before Christ*, a beautiful conception by the great Venetian Master. That trio would confer dignity upon any art gallery. M'Lellan's collection is peculiarly strong in Dutch and Flemish pictures; it contains a fair representation of Italian art; of English art of the eighteenth century there are some fine examples; and the French, Spanish, and German Schools are also to a limited extent exemplified.

The M'Lellan collection was formed during the second quarter of the past century, and at a period when the value and permanent importance of the great masters were recognised by few. It was not then the fashion to patronise Rembrandt, Rubens, and Raphael, and quite unnecessary for the recognition of culture to talk glibly of Botticelli and the Bellini. His ambition was to establish in Glasgow a gallery of art "for the benefit of his fellow-citizens," and to bequeath it for public use at the time of his death.

On M'Lellan's decease it was found that his affairs were so involved as to preclude the carrying out of his testamentary provisions. It was proposed by a section of the Town Council to give effect to his intentions by purchasing both his art collection and the galleries which he had erected for its reception. But the country was then in the throes of the Crimean conflict, and, as usual, the senseless and bloody clamour of war overwhelmed the quiet and elevating claims of art. When the strife ceased, and after a prolonged local controversy, the Town Council, in May 1856, somewhat reluctantly agreed to purchase, the price paid being £29,500 for the buildings and £15,000 for the pictures—a sum sufficient to satisfy the creditors, but which bore no adequate relation in values to either pictures or building. It may be safely affirmed that half a dozen of the M'Lellan pictures could be selected, any one of which, put up at auction, would realise easily more than was paid for the whole collection.

Thus what were the M'Lellan Galleries became the Corporation Art Galleries. Within a month of the purchase Mr. William Euing, in redemption of a pledge he had given conditional on the completion of the acquisition, presented thirty works; and in 1874 the remainder of his valuable collection passed to the Corporation, and it now forms a notable feature of the city's art collection. The Euing bequest was followed in 1877 by that of the widow of John Graham-Gilbert, R.S.A., a collection of pictures of tremendous value. It includes that

artistic gem and triumph of the beauty of technique, Ostade's *Itinerant Musician*; and Rembrandt's stately and famous *Man in Armour*.

Some little time after these acquisitions the Town Council thought it desirable to obtain expert opinion upon their value, and Sir J. C. Robinson, Her Majesty's Surveyor of Pictures, was asked in 1882 to examine and report on the condition and value of the works. I quote his concluding sentences :

“ I apprehend that the aggregate in Glasgow constitutes *the most interesting and valuable provincial public collection in the kingdom*; nor do I think I am exaggerating when I say that I think that the Corporation Gallery, when better known, will take rank as a collection of European importance.”

Since that report was issued the art wealth of Glasgow has been growing steadily, thanks to inestimable gifts and benefactions by patriotic citizens, while direct purchases by the Corporation have added significant and important features.

The crowning achievement of the city was the erection in Kelvingrove Park of the Art Galleries, inaugurated as the central Art Gallery of the city of Glasgow on the 25th October, 1902. In connection with and under the administration of Kelvingrove, there are four district art galleries and museums—Camphill, People's Palace, Tollcross, and Mosesfield.

The Glasgow Gallery is one of which the citizens have just reason to be proud. It must be taken into account in reckoning the art wealth of the race ; and it affords valuable material for tracing the history of the leading schools of European art from the sixteenth century to the present day.

CHAPTER II

JAMESONE TO DAVID ALLAN

FOR a century or so after the Reformation, Scotland cannot be said to have possessed a literature or an art. In all ages and in all countries there has been a strong affinity between these two æsthetic spirits. Scotland is no exception to the unwritten rule. The story of the eighteenth century—the century of Ramsay and Raeburn in art, and Fergusson and Burns in poetry—affords concrete demonstration of how strongly linked, broadly speaking, are the mental and material forces from which may spring the fine flowers of genius. The full blossoming of the gracious plant was exemplified in the lives and work of Raeburn and Burns. The streams which watered it, and from which it gathered life and strength, ran on parallel lines until they coalesced, becoming one and indivisible in the period destined to witness the advent of our greatest Scottish poet and our greatest Scottish portrait painter. It is instructive, and also imperative, to glance at the beginnings of the renaissance of which Raeburn and Burns were the rich fruit. At the outset it is but a wimpling burn, but we see its stream broadening and deepening as the century progressed ; a majestic, rolling river in the later decades which witnessed Burns, Scott, and Hogg triumphant in

the sphere of literature; Raeburn, Wilkie, and Geddes in the vanguard, victorious, and leading their compeers along the broad and beautiful highway of art.

It may be asserted that the arts, unlike the exact sciences, are coloured or shaped by the temperament, beliefs, and outward environment of the peoples among whom they flourish. It is, I assume, generally agreed that some degree of material well-being is necessary for a national development of the fine arts. Scotland might be regarded as a concrete example of that factor or postulate. The distracted conditions of the country and its dire poverty, which had increased rather than lessened during the sixteenth and seventeenth centuries, made the cultivation of the arts impossible.

During the first half of the eighteenth century, and notably during the twenty-five years succeeding the union with England, the already existing poverty was intensified by the removal of many noble families to the new centre of political power, and also by the ruin brought on such Scottish industrial enterprises as were attempting to gain a footing abroad, by laws directed against them through English financial influences in Parliament. It was only after the middle of the century, when political unrest had been ended, following the '45, that the dusky horizon began to clear. During the later decades of the eighteenth century prosperity increased by leaps and bounds. With the advent of material well-being there came the golden age both of Scottish national literature and of our

Scottish School of painting. There was no School of Scottish painting until Raeburn and Wilkie gave to national art the characteristics which endure to this day.

Withal, the comparatively placid period following the Union of 1603 produced one artist of more than average merit in George Jamesone, of Aberdeen, who studied at Antwerp and is known as the Scottish Vandyck. Jamesone painted some of the most prominent personages of these stormy times, Royalist and Covenanter alike—the two great Marquesses, Argyll and Montrose, were of the number. He was largely employed at a small remuneration, it is said, by the Scots nobility, and there exist many well-authenticated examples of his portraiture in the “stately homes” of Scotland.

The portrait of *George Hutcheson* (a great Glasgow merchant and founder of the well-known Hutcheson's Trust), in the Glasgow Art Gallery, is certainly imbued with qualities which suggest Flemish influences; but the handling is timid and the pose stiff; it lacks the rare combination of force and delicacy which lends such a fine distinction to the art of the Flemings.

Another Aberdeen “loon,” John Scougal, about 1700, set up as limner in Edinburgh. Worthy portraits by Scougal of *William III*, *Queen Mary*, and *Queen Anne* are in the Glasgow Gallery, and in the Scottish National Gallery there is a bust portrait of himself.

A contemporary of note was Sir John Medina, a Flemish painter, who settled in Scotland, a clever

draughtsman and colourist. He was employed largely by the Scottish nobility. Walpole states that he took to Scotland a number of bodies already painted, to which he added heads as sitters offered. The response seems to have been enthusiastic, judging from the numerous examples of his art existing still in the mansions of the north.

There is one specimen of Medina's art in the Gallery, a half-length portrait of a gentleman in white horse-hair wig. It is characteristic of this artist's work, and demonstrates that he was a capable and agreeable colourist, but on a minor scale.

Two painters of Scottish origin, however, rose to vindicate the country from the charge of artistic barrenness. William Aikman, a Forfarshire laird, seized by what his canny neighbours deemed insanity, sold his estate when in his plastic youth and proceeded to Rome to study art. Examples of his work are to be seen in the Scottish National Portrait Gallery, and the London Gallery possesses his protrait of John, Duke of Argyll. He practised in Edinburgh for some years subsequent to 1721, but, like so many of his compatriots, he removed to London, where he died in 1731.

After Aikman, Scottish art had no figure of note until the advent of Allan Ramsay, son of the poet and an artist who, despite the magnificent artistry of Reynolds, was chosen, in 1767, Court painter to George III. We may assume legitimately that the choice was determined primarily by the courtier-like endowments of Ramsay. Unquestionably he

possessed talents of no mean order, but these never attained their full fruition. What might have been finds concrete and elegant demonstration in the altogether charming portrait of his wife in the National Gallery of Scotland—a picture so much lauded by Wilkie that he recommended a friend to visit Edinburgh so that he might study it.

The Glasgow Gallery is fortunate in the possession of a trio of his large portraits—*George II*, *George III*, and *Archibald, Third Duke of Argyll* (Lord Justice-General and Lord Treasurer of Scotland, and one of the Commissioners for the Treaty of Union). After him is named one of Glasgow's great main thoroughfares—Argyll Street. The Argyll canvas is a good example of Ramsay's early work before he became a Court favourite and started his London workshop.

Ramsay was a scholarly and accomplished man, and greatly esteemed among the metropolitan literary and artistic celebrities, of whom Dr. Johnson was the chief actor. We may agree with the shrewd accuracy of Austin Dobson's remark that "his art was a pleasant and lucrative pursuit, not a consuming passion." Better, surely, had he been thirled to his palette and brush than to the glittering futilities of a courtier's career. Painting can brook no rivals; else, as in his case, is its growth stunted and the flower wilted.

David Allan, born in 1744, was the first Scottish artist whose works gave indication of the dawn of a native art. He is referred to at length in the chapter on British Water-colours. He was trained

in the famous Foulis Academy of Art in Glasgow. It flourished until 1774, and through its portals passed many good and sound Scottish artists of the eighteenth century—such as Alexander Runciman, who became a devotee of what is termed “classic art”; Robert Paul, the Glasgow topographical draughtsman; Cordiner, the well-known artist-antiquarian; and James Tassie, of Pollokshaws, Glasgow, a stone-mason who won world-wide fame as a gem engraver and modeller.

There is a very fine collection of Tassie’s art in portraits, medals, gems, and coins in the Gallery. In the Old Glasgow Room one may study many of his exquisitely modelled heads of the celebrities of his period. These show his powers as a portraitist, searching in the delineation of character and of a delicacy of handling rivalled only by the Greek medallists. Tassie wrought as a stone-mason in Pollokshaws, a small village near Glasgow, and after his day’s labour was over walked fully three miles to learn something of art in the Foulis School in the old High Street of Glasgow. For a time he worked in Dublin, where, along with Dr. Quin, he invented a vitreous composition in which to cast imitation gems, having previously modelled them in wax. The method being perfected, Tassie proceeded to London, where for many years he had a hard struggle as a modeller. He is mentioned in Wedgwood’s life, and on one occasion received “one shilling and sixpence each for two enamelled impressions” supplied to Wedgwood & Bentley. Tassie’s quiet perserverance and great artistic

gifts eventually brought him success and fame. In 1775 he published his first catalogue, "Impressions in Sulphur of Antique & Modern Gems from which Pastes are made and sold by J. Tassie, Compton Street, second door from Greek Street, Soho." He was a frequent exhibitor in the Royal Academy.

A figure that flitted across the stage at this period was David Martin (1736-98), for some years a fashionable portrait painter in Edinburgh. Martin had been one of Allan Ramsay's assistants, and was himself a tolerably competent craftsman, as is evidenced in the portraits preserved in the Scottish National Portrait Gallery. According to Cunningham, Ramsay took Martin to Rome "to astonish the Italians with his skill in drawing," but he does not appear to have set the Tiber on fire. His reputation and his memory are preserved, primarily because of his association with Raeburn, to whom, at an early period, he filled the rôle of master.

Yet, withal, the Ramsays, Runcimans, and Allans could achieve little more than the minimum of skill necessary for the construction of the conventional and respectable history picture or portrait of the day. David Allan's robust common-sense had wearied of the shackles of academic tradition, but it required a stronger head and hand than he possessed to shake off the long-established incubus imposed on art by classical nonsense. "The hour has come, but not the man," said Meg Merrillees to Dick Hatteraick; so might have said a keen

observer of Scottish events at the dawn of the year 1756—the year of the birth of Raeburn. Thirty years later the same observer would have realised that the predestined man had arrived in the person of Henry Raeburn, master portraitist and founder of the Scottish School of painting.

CHAPTER III

RAEBURN

THERE can be no doubt that to the genius of Henry Raeburn we owe the existence of a Scottish School of painting. Prior to his advent, art in Scotland was practised on the minor key. He had no predecessors in his native land to whom he could look for inspiration. In that respect he differed, naturally, from the great portraitists of the sixteenth and seventeenth centuries. His artistic forebears, such as these were, had no influence upon him. He was the founder and the greatest exponent of his School. His two distinguished southern contemporaries who preceded him by a generation, Reynolds and Gainsborough, had a "lang pedigree" compared with the Scottish master. They could look back upon the magnificent English products of Vandyck, and his followers Lely and Kneller—a robust trio indeed. Aikman, Medina, and Allan Ramsay are on the lower planes of art; certainly Raeburn could not look to them for a breath of the finer spirit of inspiration.

The times were ripe for change. As I remarked in the chapter on the Scottish School, the "classic" ideal was then widespread. David Allan struck the keynote of the revolt against it in Scotland; south of the border, Hogarth and Gainsborough

had cut themselves adrift from the conventional ; while in France Watteau—and later Greuze and Chardin—had broken the shackles and led the march towards a native art.

Raeburn stepped on to the Scottish stage at the psychological moment. His coming synchronised with the fresh, natural, and romantic movement in Scots literature and poetry. It was a period of culture ; the learned professions had a rowth of practitioners of strong character and commanding personality. It was a full-blooded period ; and Raeburn knew and was known of the jovial brethren of the age, an age that seems to have almost deified the oft-repeated quatrain in which the English poet Shenstone bids us sigh to think how often mankind finds “ the warmest welcome at an inn.”

We can see and almost speak to the men and women of that vanished day in the wonderful gallery of character which Raeburn has left to posterity. “ Portraits,” said R. L. S. in *Virginibus Puerisque*, “ racier than many anecdotes and more complete than many a volume of sententious memoirs.” Lively, rugged faces, brimful of the zest of life, with sometimes the nose combining somehow the dignity of a beak with the good-nature of a bottle.

I think it may be said fairly that, in his grasp of character, Raeburn was superior to both his great contemporaries, Reynolds and Gainsborough. His brush-work, apparently so easy and deft, has a grip which demonstrates his extraordinary powers

of decision in transmitting on to canvas the personality of his subjects. His pigment has always the charm of the freshness and vivacity of direct application; but that which gives the distinctive note to his work, when compared with the contemporary and preceding English masters, is its modernity of spirit and technique—that element of atmosphere which the late R. A. M. Stevenson has somewhere called the “third dimension.” The works of Velasquez show that the Spanish master understood its significance: as did also the “little Dutch masters,” Terburg, de Hooch, and Vermeer. A century elapses and we recognise it in Raeburn; Wilkie, wandering through the galleries of Madrid, could “almost fancy myself among English painters.” The work of Raeburn—for whom he had a great admiration—strikes him, “whether from imitation or instinct, as powerfully imbued with his style”—the style of Velasquez. So says Wilkie in his Journal.

Glasgow is fortunate in the possession of eighteen examples of Raeburn’s art, some of them of exceptional quality and showing the master at the height of his power.

There is his exquisite realisation of personality, the famous *Mrs. William Urquhart*, whose beautifully poised head, with its clustering curls, which seem to kiss the finely modelled face, sweet and rich in colour, glows gem-like on the walls of our Gallery. Alongside of it is one of Raeburn’s amazing portraits of elderly Scottish ladies, *Mrs. Ann Campbell of Park*—women who in a marked sense,



RAEBURN | *Mrs. Ann Campbell*

physically, constitute a racial type. Better models for the painter's brush could not have been found, and in the Scottish master there was the artist who could paint them with consummate skill.

Our illustration shows *Mrs. Ann Campbell*. She is a dear and prim old lady, obviously richly endowed with common-sense, and not lacking in pawky humour, garbed in bonnet, mutch, and Paisley shawl. In every respect this is one of the finest of Raeburn's canvases, a masterpiece of characterisation, and worthy of one of the masters. So keenly conscious and appreciative was the artist of the beauty and character of these subjects, that it would almost seem as if his touch could not be fine enough, the pigment limpid enough, or the bloom on their cheek delicate enough to do justice to their charms—the ripe and lovely bloom of middle life and the placid beauty associated with the three score and ten.

In the huge canvas *Mr. and Mrs. Robert Campbell of Kailzie* the artist deals with quite a different problem. The man's head is that of a typical Scot, shrewd, well balanced and kindly; the lady a winsome dame and handsome.

This is an impressive work, and entitled to be placed alongside the great and famous Raeburns—the *Sir John Sinclair*, the *Nathaniel Spens*, the *Macdonell of Glengarry*, and the *Macnab*. The Kailzie canvas has not the dramatic element that strikes so resonant a note in the *Macnab*, thanks to the picturesque accessories of the Highland garb, accessories which lend to any portrait the subtly attractive atmosphere of romance.

The very lack of these pictorial elements seems to me to confer upon the Kailzie group the hallmark of a magnificent triumph. In this impressive canvas—eight feet in height by five broad—the artist was confronted with obvious difficulties, not the least the modest sartorial outfit of the couple delineated. To all but the elect these difficulties might well prove insuperable.

Raeburn has overcome them with an apparent ease and élan that commands the admiration of the artist. The exquisite balance in the setting of the figures, in the great space, the mastery of line suggesting movement, the handling of the chiaroscuro in the environment of river-bank and sky, with the opulent tonality, luminous in the shadowed spaces and rich and warm in the softly modulated half-tones, present us with a notable work, characteristic of the painter at his best.

The personalities represented are Mr. and Mrs. Robert Campbell of Kailzie, an estate in the parish of Traquhair, Peeblesshire. They died respectively in 1845 and 1852, and they sleep in St. Cuthbert's Kirkyard, Edinburgh. The stone that marks their resting-place tells us that they were "the friends of the friendless," a fine tribute to their worth and goodness of heart—a tribute, moreover, that lends to this canvas a rare and profoundly attractive human note.

Raeburn was a born painter of portraits. He has preserved to posterity the features and character of a whole generation of society, lords and ladies, solicitors and doctors, hanging judges and heretical

divines. We see them to-day in his canvases as they were seen by our ancestors of the late Georgian age. He painted a generation of great Scotsmen—Walter Scott, Christopher North, Dugald Stewart, Robertson, Blair, Boswell, Wellwood, Lord Newton, Duncan of Camperdown, the egregious Braxfield, and, last but not least, that homely Scot, Neil Gow, the celebrated fiddler who, when he was sitting to the artist, walked daily through the streets of Edinburgh with his old instrument under one arm and the other linked in that of the bohemian Duke of Atholl. Raeburn painted from life all the great Scotsmen of his time, except the greatest of them all, Robert Burns. However, there is documentary evidence to prove that Raeburn did execute a portrait of Burns. He did one in 1803 to the order of the London publishers Cadell & Davies. In a letter to the publishers dated the 14th November of that year Raeburn says :

“ I have finished a copy of Burns the Poet from the original portrait painted by Mr. Nasmyth.”

The portrait reached London, for on 22nd February, 1804, Raeburn wrote :

“ GENTLEMEN,—Nothing could be more gratifying to me than the approbation you expressed of the copy I made for you of Robert Burns.”

Where is this canvas ? We do not know, but we do know that its discovery would be an event bordering upon the sensational.

CHAPTER IV

SCOTTISH PORTRAIT AND FIGURE

THE resonant individual note, clear and cultured, in the art of Raeburn and Wilkie influenced profoundly their contemporaries, and also their successors for many generations. Raeburn laid the foundation well and truly of a Scottish School of portraiture. Wilkie, although secondary in point of time, exercised a similar influence in the fields of genre painting. His powers of observation and skill in drawing and grouping are second to none. Undoubtedly the Scotsman fell very early under the spell of the Dutch and Flemish "little masters," doubtless through the medium of prints and engravings. His three earliest works, which brought him a fair measure of fame—*The Village Recruit*, *Village Politicians*, and *Pitlessie Fair*—were all painted before his twentieth year. They are extraordinary demonstrations of that inherent gift which in course of time was to raise him to the highest pinnacle of fame in the annals of British Art. The full flowering was attained in *Blind Man's Buff* and *The Penny Wedding*. These two masterpieces were lent by the King to the great exhibition of Scottish Art held in Edinburgh last year—1926—on the occasion of the Centenary of the Royal Scottish Academy. *Blind Man's Buff* was shown at the

Royal Academy in 1813; *The Penny Wedding* in 1819. It would be superfluous to describe these works: the engraver has rendered them familiar to, and loved by, thousands. Those who had the privilege of inspecting the originals at the Royal Scottish Academy were deeply impressed. In both Wilkie attains the high-water mark of his art; in both, and particularly in *The Penny Wedding*, he strikes the true national note. The Dutch boors of Ostade and Teniers have given place to the wholesome Scottish carles and their lasses. No Dutch or Flemish "little master" ever gave us anything finer or abler than this Scots wedding-party dancing (and it *was* dancing) and "hooching"—one may almost hear it—as the fiddler plays the lively Scots lilt, and

. . . hornpipes, jigs, strathspeys and reels
Put life and mettle in their heels.

The canvas stirs the memory like a caller sough from out the "auld lang syne." It is a canvas of rare quality, and, looking upon it, we understand the significance of Millais's remark that "in the history of art there has been no superior to Wilkie for knowledge of composition, beautiful and subtle drawing, and portrayal of character and originality." That is well spoken: a generous tribute from a fellow-artist of fine distinction. Few men are fitted to found a School: Wilkie was one of the few, and he has had a host of gifted successors who have kept the torch brightly aflame.

Wilkie is very inadequately represented at Kelvingrove by a somewhat vapid portrait of Queen Victoria, painted in the year of her coronation, and a small but interesting and more robust sketch of an elderly lady. It is on panel, and was the study for the principal figure in *The Rich Relative*.

Amongst the ablest of Wilkie's contemporaries were William Allan and Andrew Geddes. The former attained to high distinction during his lifetime, was knighted, and became in 1837 (on the passing of George Watson) the second President of the Royal Scottish Academy. Allan was a popular painter of historical subjects. Indeed, by his literary contemporaries, Scott, Wilson, and Lockhart, he was placed on a higher pedestal than Raeburn. To a letter from the Duke of Buccleuch, asking him to sit to Raeburn for a portrait, Sir Walter writes, on 15th April, 1819 :

“ I hesitate a little about Raeburn, unless Your Grace is determined. He has twice already made a very chowder-headed person of me. I should like much to try Allan, who is a man of real genius.”

Obviously Scott's judgment in art was not impeccable. The Duke apparently thought so, and, fortunately, he held to his choice.

We possess one of Allan's large historical works, *Heroism and Humanity*, depicting a touching incident in the Irish expedition of the brother of Robert the Bruce, where the army is halted to allow

medical attention being given to the child of a poor woman. It is a canvas of considerable merit. Composition and draughtsmanship are good, while the colour-scheme has a quiet quality quite in harmony with the subject-matter.

The verdict of time has given the honours to Geddes and placed Allan in the backwaters. Geddes was a successful portraitist, particularly in small full-lengths and half-lengths. His work was appreciated by his brother artists, but official recognition came late in life, and never fully—an oft-repeated story in art. Like Wilkie, he experimented in etching, and his plates are now sought after by collectors. His dry-points are distinguished, and regarded as really the successors of Rembrandt and the faultless precursors of the modern giants. He, also, is inadequately represented at Kelvingrove by a small oil of an old woman, a sketch, but full of character and charm. Geddes passed away in 1844. He did much to assist in laying the foundations of the Scottish School of painting.

During his lifetime he witnessed a remarkable increase of activity in art matters in Scotland. Professional artists were growing in numbers, and these men did much to stimulate a definite appreciation of artistic effort. The result found concrete shape in the creation of the Society of Incorporated Artists, whose inaugural exhibition was held in Edinburgh in 1808. It included a hundred and seventy-eight works, contributed by twenty-six artists, among whom were Patrick and Alexander Nasmyth, George Watson and Thomson of

Duddingston. This society was dissolved in 1816, and in 1819 there was formed the "Institution for the Encouragement of the Fine Arts in Scotland." This body was controlled by twenty-four directors, "noblemen and gentlemen," and there was an express stipulation that "no artist was capable of being elected on any Committee or of voting as a Governor while he remained a professional artist." Perhaps its objectives—the primary seemed to be the exhibiting of ancient pictures—are best described by Lord Cockburn, who, in his *Memorials*, referring to the institution, remarked, "Its vice was a rooted jealousy of our living artists as a body by the few who led the Institution. These persons were fond of art but fonder of power, and tried indirectly to kill all living art and its professors that ventured to flourish except under its sunshine." The cult of the Old Masters is excellent up to a point, but equally excellent, surely, is the encouragement of the living artists. In any case, artists cannot be dictated to: independence in thought and action is vital to art progress as to all progress. The artists of the period held that view strongly, and in 1826 steps were taken to institute an independent society. The artists cut themselves adrift from the "noblemen and gentlemen" who arrogated to themselves the right to regulate the art affairs of the nation. Thus was founded "The Scottish Academy of Painting, Sculpture, and Architecture." The first exhibition was held in February 1827, when sixty-seven artists contributed two hundred and eighty-two works. Under the charter granted in August 1838 the

academy assumed the dignity of "The Royal Scottish Academy." The kindred body, the Royal Glasgow Institute of Fine Arts, was founded in 1861.

To these societies Scottish art owes a deep debt of gratitude. They have fostered lovingly the finer spirit of painting, and by the maintenance of a high standard of expression they have reared a noble edifice upon the foundations laid by Raeburn and Wilkie. Amongst the earlier groups of painters associated with them and their two predecessors were George Watson, John Watson Gordon, Colvin Smith, Graham-Gilbert, Francis Grant, and Daniel Macnee representing portraiture; Allan, Harvey, Scott Lauder, Duncan and Scott were figure painters; Patrick and Alexander Nasmyth, Ewbank, Crawford, Hill, and Thomson, landscapists; Nicholson and "Grecian" Williams, water-colourists; in sculpture there were Samuel Joseph, Stevens, and Steel; and in architecture, Hamilton and Playfair—a goodly company and of fair repute.

Speaking broadly, the portrait painters in the above group followed more or less closely in the footsteps of Raeburn; the figure painters were influenced by the master of genre, Wilkie. David Scott was the exception. He seems to have adopted a line of his own in which technical qualities were of rather secondary importance. His works were cast often on a large scale—our example of his art is characteristic, *Queen Elizabeth's Couriers Delivering the Warrant of Execution to Queen Mary*—and the general effect tends towards the uncouth. This large canvas has many fine passages of colour, but

the ensemble is unrestful and lacking in the pleasurable atmosphere of the æsthetic.

The large majority of the artists mentioned are represented at Kelvingrove. Of the figure men Harvey and Duncan are sib to Wilkie and Allan in style and technique, with this difference—that they touch closer the historic chord, based largely on the romances of Scott and the sufferings of the Covenanters. In both our examples of their art they betray a strong sympathy with the men who, in the old kirkyard of Greyfriars, on Wednesday the 28th of February, 1638, signed with their blood the National Covenant of Scotland. Harvey's *Covenanters Preaching* is well known through Bromley's mezzotint. It was painted when he was twenty-three years of age, and it is a remarkable accomplishment for so young a man. The grouping and colour are excellent, and the character drawing shows keen observation and ability of delineation. Tom Duncan's *Martyrdom of John Brown of Priesthill* is on a grander scale. It strikes a dramatic note of realism, carried to its utmost limits in the suggestion of the official savagery of the "killing times." The story of the shooting of the farmer in the presence of his wife and children, because he declined absolutely to regulate his conscience and actions according to the dictates of a reactionary King and Government, is familiar to all Scots. Duncan has been inspired by old Wodrow's tale of horror, and his canvas suggests an abhorrence of political persecution. In that respect he triumphs. It may be noted, also, that

the flesh-painting is pure and the drapery admirable ; the group of dragoons in the distance, finely rendered—an augury of greater work to come, had the artist been spared.

Amongst the portrait painters who carried the Raeburn tradition well into the second half of the nineteenth century the outstanding figures are John Watson-Gordon of Edinburgh, and Graham-Gilbert and Daniel Macnee of Glasgow, an able trio, whose best work falls very little short of the Scottish master's best. I venture to think this fact is demonstrated in Macnee's portrait of the *Rev. Ralph Wardlaw, D.D.*, a work of exceptional quality, and an altogether great example of human characterisation. The fine head and the kindly eyes, rarely typical of the old Scots cleric, are modelled with an ease and completion akin to the spontaneity of a sketch. The pose is splendid, and the figure is painted with the élan and surety only given to the masters. Of great interest, also, is Graham-Gilbert's portrait of *James Hamilton*—Police Commissioner in Glasgow for twenty-four years and a man familiar in his day and generation with the planestanes of old Glasgow Cross—painted in 1826, individual in treatment and painter-like, the old-world character rendered with rare intimacy.

The appointment in 1852 of Robert Scott Lauder, R.S.A., to the mastership of the Art School in Edinburgh was an event of profound significance to subsequent Scottish Art. According to all accounts, he was possessed of that rare asset, a fine personality ; from the strictly Scottish angle

he is described by his contemporaries as a *douce* man, an adjective with peculiarly fine shades of meaning, in their deeper tones indicative of sound common-sense ; and he was also a consummate artist in figure, portrait, and landscape. A residence in Rome influenced him to some extent towards the Italianesque, as represented in the opulent colour of the Venetians. He was a colourist, and was endowed with a fine sense of dignified design. Moreover, he had a tolerant outlook, and, though the extreme developments in English art circles of the period did not meet with his absolute approval, he was willing always to absorb what he considered best in the new elements of the south. A man of that type is the art master of one's ideals. His labours as a teacher have been recognised gratefully by the many distinguished Scottish artists who studied under him, such as Robert Herdman, Paul Chalmers, Peter Graham, Hugh Cameron, Pettie, and Orchardson. The work of these men is more or less in affinity ; it bears the mark of Lauder's teaching. Broadly considered, its characteristics (primarily insistence upon linear design and quality of colour), were accepted for almost half a century as the distinctive *cachet* of the Scottish School, until in the 'eighties and 'nineties there emerged the aggressive—revolutionary, according to the complacent orthodoxy of that day—cohort of Glasgow painters and sculptors who founded the famous Glasgow School.

Magnificent examples of the art of the men mentioned are at Kelvingrove — Herdman's

scholarly *Execution of Mary Queen of Scots*, a pleasing work in design and soft tones, and Paul Chalmers's accomplished and subtly wrought portrait of John McGavin are characteristic of the period. In the earlier products of the School there is seen the influence of the Pre-Raphaelites ; later on there comes a change in technique, and with the two outstanding figures, Pettie and Orchardson, the handling broadens, and more of what we may term artistry is apparent in the romantic or historic canvases which brought them a just and, I venture to say, a lasting measure of fame.

Among the five " Petties " are included two of his masterpieces—the *Sword and Dagger Fight* and *Two Strings to her Bow*. In both, pictorial arrangement and technical qualities are dominant notes. In the former the focusing-point is the eye of the man with the dagger. It glows with a fearful intelligence of the issue at stake. The crouching figures, tiger-like in their animal intensity, are a triumph of drawing ; and the great breadth of treatment and even restfulness of the sylvan background acts as a foil to the tragedy about to be enacted. *Two Strings to her Bow* provides a welcome relief. It touches a piquant chord that finds a joyous echo in the healthy human. The artist is giving his version of the vagaries of the eternal feminine. In our hours of ease " so gentle, coy, and hard to please," says Scott ; his artist fellow-countryman makes that his text, and from it evolves a coherent arabesque, gracious in colour and beautiful in draughtsmanship. It is a pleasing

work, and easily the most "popular" picture in our Galleries.

Orchardson's *Farmer's Daughter* falls into the same category. The canvas presents us with an attractive "*mise en scène*" rather than the buxom, cherry-cheeked damsel of the kirk or harvest-field. Pictorially it is excellent, and characteristic of the artist's facile draughtsmanship. The balance of the tonal masses is good, and in the painting and grouping of the pigeons, there is skill and delicious colour. On the opposite wall hangs the most popular of all Orchardson's pictures, the *Mariage de Convenance*. Its appeal is keen alike to the artist and the layman—to the artist because of the superbly handled design and colour of the ensemble; the painting of the splendid table, opulent in its atmosphere of silver and crystal and rich wines and exotic flowers, the subtle chiaroscuro of the stately salon in which the drama is set, and the characterisation of the actors: to the layman because of the latter. They tell a story understandable of all men and women. On the one side the *viveur* at last come to anchor—but too late; confronting him and pulsating with the red blood of youth, sits the handsome wife, her spring-time blighted in its contact with autumnal decay. The tale is familiar enough: the comfortable pre-marriage settlements—what more could she desire? Orchardson has told the story with a pungent and a cultured brush.

In Noel Paton's *Hesperus* we have—like David Scott—another example of an artist of great powers



J. PETTIE, R.A.: *Two Strings to her Bow*



W. Q. ORCHARDSON, R.A.: *The Farmer's Daughter*

who adopted and held a line of his own, untrammelled by native tradition and yielding but slightly to the English Pre-Raphaelites. He took an independent position in the world of art, working out the ideals of an exuberant fancy that found an abiding inspiration in the world of faerie, of goblin, and of sprite, and no less so in the higher spiritual planes of thought. Some of his masterpieces—such as the *Quarrel of Oberon and Titania*, in the Edinburgh Gallery—reveal him as a master of composition, design, and drawing. Perhaps the most dominant note in his work is the exactness and accuracy demonstrated in the shaping of his designs. He approached his conception in a reverent spirit, searching deeply into facts, and preparing the path by many elaborate and beautiful studies. Our *Hesperus* shows his mastery of design, as it also reveals his weakness in that mastery of the brush so characteristic of the Scottish painters; in it, however, we get that refined personal feeling which is never absent in the proclamation of the artistic truths he called his own.

Distinguished contemporaries of Noel Paton's were the Galloway brothers, John and Thomas Faed, popular painters both, and of marked accomplishment. John, the elder of the two, is represented by a small canvas, *The Death of Burd Helen* of the plaintive Scots ballad of Kirkconnel Lea. It is a beautiful little work, miniature-like in its elaborate finish and smooth surface, fine in drawing and colour, and imbued with much of the haunting spirit of the ballad. Its technical attributes are due

doubtless to John's early training as a miniaturist. The younger brother was the greater master of his craft, and during his long career he painted many pictures that were familiarised to thousands through the medium of engraving—for example, his *Burns and Highland Mary* and the masterly *From Dawn to Sunset*, a prominent exhibit at the R.S.A. centenary exhibition. We have three of his minor works, but each shows a thorough command of the material. A painter closely akin in method to Harvey and Duncan was John Phillip, R.A., an Aberdeen loon who, like so many of his townsmen, found fame, if not fortune, in London town. He was an opulent colourist. His *Gipsy Girl* at Kelvingrove, painted with a full brush and in pigment of rich quality, is, however, but a minor chord out of what was admittedly a powerful artistic orchestration.

CHAPTER V

SCOTTISH LANDSCAPE

It is difficult to say who gave the first impulse to Scottish landscape painting. Probably the honours are even between the Nasmyths and Thomson of Duddingston. At all events, along with Hugh "Grecian" Williams, they are the forerunners of the Scottish landscape School. The elder Nasmyth, Alexander, is famous as the painter of the portrait of Robert Burns, the most authentic likeness existing of the poet: for that Alexander Nasmyth commands our respect. He was born in the Grass-market of Edinburgh in 1758, opposite the old inn from which the first stage-coach to Newcastle was started, and concerning which James Nasmyth—of engineering fame—in his autobiography, relates that the notice bore the inimitable intimation, "The coach wull start ilka Tuesday at twa o'clock in the day, God wullin, but whether or no on Wednesday." As a landscapist, Alexander did not soar high. Our example of his art, *View of the Clyde from Old Kilpatrick*, is a pleasant bit of careful topographical work, timid in handling, yet instinct with a breath of the approaching naturalism which was to give the congé to the hide-bound classicism of Claude and Poussin and their followers. His son Patrick wielded a more robust

brush. He is named "the English Hobbema," and our two fine examples, *Woody Landscape* and *Windsor Castle*, certainly possess an affinity with the colour-schemes of brown and green and the heavy shadows affected by the Dutch master. There is a grandeur, however, in *Windsor Castle*, with its towers and turrets set against the grey cloud-shapes, that is very effective. Of Thomson of Duddingston, artist and minister, it has been said that his model was Poussin, tempered by Claude and Wilson, but, after all, he was mainly Thomson. There is no doubt he was a born painter, but an amateur, and as such precluded from the thoroughness of technique which separates the trained artist from the ablest part-time practitioner. Ministerial duties consumed the time that the painter's craft demanded. Our four examples are small, but, unlike so many of his larger works, which have been ruined by their bituminous base, they are in excellent condition. They show, as do his studies and sketches, a perception of conditions of light and natural colour far in advance of his time.

When Thomson passed in 1840, there was a cohort of young landscapists who were seeking and finding inspiration on the moorlands and mountains and rock-scarred sea-coasts of the land we know and love. That was an advance, at least a departure, and essentially healthy. Unquestionably recuperation and expansion are the sure and pleasant fruits of the free intercourse of Schools. That is a postulate; but it is good to find evolving out of the

blending process a strain that is distinctly national or indigenous. The process was at work in the Scotland of the 'forties and 'fifties. In Edinburgh a Scottish landscape School was developing in the vigorous work of McWhirter, Peter Graham, Wintour, Hunter, and McTaggart: McCulloch, Fraser, Milne Donald, and James Docharty were carrying on the Scottish tradition in Glasgow. Of that band of artists, McCulloch was the favourite of his day and generation. Walter Scott had quickened the beat of the Scottish pulse in his brilliant descriptive notes on the "land of brown heath and shaggy wood, land of the mountain and the flood." The world and his wife flocked to Scotland, lured thither by the witchery of the *Lady of the Lake*. McCulloch was a Glasgow man, living on the fringe of the Highland line. From the windows of his city tenement he could see the blue silhouette of the Kilpatricks and the Campsies, the massive shoulders of Ben Lomond; and on the caller autumn days, through the gap of Dungoyne, the mountains of Vennacher, where Scott has told us that "ridge on ridge Ben Ledi rose"—surely a view to stir into a semblance of life the most bovine of commercial minds. An artist is different. Like unto the immortal poet of the Tabard, he is always "longing to go on pilgrimages" to the dusky moorlands and swelling uplands where the sunshine glints over the wide landscape, and solitude, health, and sweetness for ever abide. In his very early work McCulloch found subjects galore in the Middle Ward of Lanarkshire and the Clyde Valley, but

he quickly yielded to the spell of the north: it was part of his ancestral inheritance. In the 'thirties the titles of his pictures tell the trend—*Ben Cruachan, Loch Fyne, Ben Lomond*, and so to the close of the day. He had a keen eye for the character of Highland landscape. The spacious canvas of *Glencoe* is typical of the artist at the height of the powers gifted to him. It is his masterpiece and a masterly work, much more than a record of a place or reminiscence of scenery: it gives us a sough of the cruel tragedy enacted within its shadows on the wintry morning of the 13th of February, 1692. There is the suggestion of a place of desolation, of the haunting memories of landless men, and of glens depopulated so "that a degenerate lord might boast his sheep." It is painted with great power and with something of the richness of impasto of his earlier works. There is a grand massivity in the ribbed mountains that heave skyward from the deep-set glen into which we seem to look from the boulder-strewn slopes of heath.

Less convincing in colour and composition is the balancing canvas, *Loch Maree*, a panoramic ensemble of fantastic peaks, reminiscent in their edginess of the work of his boyhood's master, John Knox of Glasgow, an artist whose work has a certain value as a transcript of matters of fact, *vide* Knox's large oil of *The Trongate* in the Old Glasgow Room.

On the same wall as the McCullochs hang fine examples of his distinguished contemporary, Alexander Fraser. Fraser handles a freer brush

with more limpid pigment: his Cadzow Forest canvases are less laboured; in them there is less of that verisimilitude to which McCulloch was thirled. There is a wealth of subtle and juicy colour in the bracken-clad foregrounds and in the knotted and gnarled trunks of the ancient oaks of Cadzow, patricians of the woodland world. A smaller Fraser, a glimpse of *Barncluith*, is a charming work, surprisingly free in colour and technique. The composition, also, is better than what appears in the most of his larger canvases, but his qualities are so sound and refreshing that one throws an amiable eye upon minor defects.

Alongside the *Barncluith* is Sam Bough's large canvas *Dunkirk Harbour*, strong in composition and colour, but redolent of the element of the scenic. On the other hand, the figure groups are remarkably good; they are appropriate to their surroundings and demonstrate absolute knowledge of maritime life. Note the swiftness and precision of their delineation, and the intimacy of the suggestion in the boldly drawn shipping. Bough is essentially a composer, a quality that is lacking in Fraser. His facility of technical expression was due probably to his long experience as a scene-painter, developing thus an inherently agile hand and quick eye. He was a cultured worker in water-colour, perhaps greater in that medium than in oil. His two large aquarelles of *Glasgow's Bridges*—in the Old Glasgow Room—are wonderful examples of finished craftsmanship, but not quite on the same lofty plane as that attained in his small view of the Avon at

Barncluith—in the water-colour room. Bough's work is of unequal merit, but in his higher flights he stands alongside the great English exponent, David Cox, with whom he had a close affinity.

The tradition of Milne Donald was carried on, but to a much higher altitude, by James Docharty. With him we sense the approach of the modern spirit in outlook and technique. He wielded a vigorous brush, adapting it to the newer truths in the rendering of landscape. The old mannerisms hold but a minor place in his art; they vanish altogether in the later, bolder, and more intimate period represented by *The Salmon Stream*. The painting in this canvas is strong and full, the colour limpid and applied with the surety of ripe and rare experience. We are not looking on a topographic transcript: there is life, and movement, and fine atmospheric quality in this piscatorial paradise, over which Ben Nevis keeps watch and ward.

It is but a step on the pathway of progress from Docharty to the strongly individual *Killiecrankie* of Wintour, and thence to the greater McTaggart. His *Paps of Jura* is a magnificent canvas, instinct with the salt tang of the sea, "the blue, the fresh, the ever free." So the poets have sung and will continue to sing. McTaggart in his joyous way also sings the song of the sea. He has translated its many voices, its eternal movement, and its pure and bracing atmosphere. Observe the bold brushwork, yet ever sure and right, the subtle translucency of colour and wave-shapes kissing the wet shore. He has travelled a long distance from the

early *Grandmother's Pet* with its dainty and tight handling: in it we detect an echo of the Pre-Raphaelitism of the 'fifties. So also our journey has been a long one from the sombre Nasmyth to the clarity of *The Paps of Jura*, and the equally rare quality of atmosphere in Cecil Lawson's powerful *Barden Moor*.

CHAPTER VI

THE GLASGOW SCHOOL

IN the 'eighties there came a swing of the pendulum to the west. Under the "snell east haar," the gracious flower of art had wilted. Traditional practice has been overdone. The great day of the Lauder-esque was passing, and his star was on the wane. In the breaking of the dawn there was revealed a vista of another artistic El Dorado, and, as always, it beckoned to the eager spirit of youth. The response was immediate and splendid, for youth, if healthy, is temperamentally revolutionary. For that we may thank the gods, otherwise progress would be set at naught and reaction enthroned: and in art, as in other ways of life, reactionaries are thick as leaves in Vallombrosa.

The spell of the Pre-Raphaelites was widespread. In the 'fifties and 'sixties it was all-powerful, and even yet in odd corners and by oddities we may hear it spoken of with—to modern ears—a curious note of awe. But let us not forget it was the El Dorado of a vanished day and generation. As such it played its part and lured on to its stage many students willing and eager to make their *début* under its ægis. It played an honourable rôle, and holds an honoured place in the annals of British art. Its tenets have gone, relegated to the dustbin of the

past, but its greater disciples have bequeathed to us some noble canvases, strong and subtle, and oft-times impassioned in their rendering of the more profound emotions. It passed, and there came the Lauder period of freer activity, a broader handling, and more analytical in modelling and tone, but the elaboration of detail persisted. The next decade brought its changes in technique and handling. The historic and romantic elements in Pettie and Orchardson were wrought out with fine artistry, while an accomplished individuality marked the attractive genre of McTaggart and Cameron. The inspiration was primarily a literary one tinged strongly with the historic, as portrayed by Burns and Scott, and the balladists. As the years passed the conventional was almost canonised ; and when that obtains, then the times are ripe for change.

It was in the fitness of things that Glasgow should be the stage upon which the curtain was rung up on the new scena. The air of the western capital is not at any time too favourable to the nourishing of the conventional so often sanctified in the accepted order of things. Fresh ideas and ideals are welcomed in its communal life. The citizens combine successfully æstheticism and business acumen with a generosity of spirit that has no parallel in these isles, factors demonstrated in magnificent manner by the munificence of the bequests and presentations which have enriched the great art collection at Kelvingrove.

In the 'eighties the western spirit of enterprise, the search after originality or freshness, found

expression in the studios of Glasgow. The younger artists were surfeited with the overwrought sentiment and prettiness of the anecdotal or story canvas. They rightly held that there were other equally fine avenues of action awaiting exploration. In their profound belief art was not the handmaid of literature; they felt it had within itself eternal elements of beauty and style, which could find direct and spontaneous utterance in the language of brush and pigment. Velasquez and Hals in the past ages, Whistler in the present, solved these questions. Others have done so—the French Impressionists Manet and Monet and Degas; Corot, Millet, Monticelli, Sargent, and so on. The Glasgow men of the 'eighties had exceptional opportunities for studying the work of the French and Dutch Romanticists, whose art had been early welcomed by the keenly visioned dealers and collectors of Glasgow. Unquestionably the factor of accessibility to such work played a primary part in the Glasgow revolt; but the influences were complex, and it is impossible within the compass of this volume to embark upon an analytical thesis thereanent.

Broadly speaking, the Impressionistic movement had a premier rôle, coupled with an awakening realisation of the subtle character charm inherent in the art of Japan, and a recalling into life of the great traditions of Velasquez and Hals and their compeers. Into this excellent blend there was poured a clear stream of Scottish individuality. The result was vital, and by the strictly orthodox it was regarded balefully, as startling and

revolutionary. The little dove-cots of convention were shocked. Derision and even indignation met the advent of the pioneers, but they had a sound belief in themselves and their work, and to it they held with all the dourness of their race. They revelled in the fight, and they conquered eventually.

Among the leaders of that revolt were W. Y. Macgregor, Edward A. Walton, Millie Dow, Alex. Roche, James Christie, William Kennedy, Arthur Melville, and Joe Crawhall. It is but yesterday since they paraded the planestanes of our city; the echo of their voices and laughter lingers still in that most pleasant of all the haunts of western artist life, the dear old smoking-room of Glasgow's Art Club. For them, youth's sweet-scented manuscript has closed for ever, but because of it, and its great accomplishment, theirs will remain amongst the most fragrant of our memories of the near but vanished past. There are others, now highly distinguished men, who shared in that revolt and its subsequent triumph, and who, happily, are still leading the vanguard.

Brilliant examples of their art—an art that has exercised an acknowledged influence upon the art of Europe—are to be seen at Kelvingrove. Its dominating note may be said to be expressed in terms of paint: execution is almost an integral part of the design, expression in every touch, and always individual. Their work "carries far," not necessarily because of what is represented, but often because of the actual handling of the pigment. These characteristics are demonstrated ably, for

example in *The Druids*, in which the decorative note is emphasised strongly. This work is imbued with all the power and feeling for style that lent to the Glasgow painters' art the note of distinction and individuality. Broadly, this historic canvas may be regarded as an epitome of the 'eighties, Glasgow revolt against the accepted order of things. Equally typical of the markedly "individual" character of the "revolt" is W. Y. Macgregor's *Durham*, which has all the quality of massive breadth and earnestness that distinguished, and continues to distinguish, the work of the Glasgow men. To Macgregor's great influence was due largely the founding, certainly the successful development, of the Glasgow movement. His *Durham* is a stately pronouncement, worthy of a consummate artist and a fine theme. Individual in outlook and quality, yet closely allied to the work mentioned, is E. A. Walton's finely matured *Smithy at the Cross Roads*. The subject is subservient to the exquisite tones and the broad and bold treatment: the result is an ensemble of sheer beauty and joy, akin in its transmission of the poetry of nature to his water-colour of *The White Farm*, noted in the chapter on British Water-colours—where also reference is made to the brilliant art of Crawhall and Melville. The leonine James Christie, artist and raconteur *par excellence*, is represented by the large *Vanity Fair*, a canvas of fine realism inspired by poetic insight, and individual in handling and colour. Christie was gifted with a rare quality of imagination which



STRANG: *Nymph and Shepherds*

found, probably, its highest expression in his justly famous *Red Fisherman*. The *outré*—or as he, in his broad Scots, preferred to say, the eerie—appealed strongly to him, and in the weird figure in red he captured the haunting essence of Praed's lines :

All alone by the side of the pool,
A tall man sate on a three-legged stool.

The sense of poetry is also felt in Roche's riverside landscape, a charming idyll of a summer afternoon, strong in its technical quality of full impasto and refined colour.

Among Glasgow contemporary artists of distinction—well represented at Kelvingrove—who remained thirled to the older traditions, were Joseph Henderson, William Young, Tom McEwan, and R. M. G. Coventry ; and of yesterday, John Henderson and Hamilton Mackenzie—earnest artists and good craftsmen all ; the latter a man of singular versatility, cut off before his rare promise had attained its full flowering.

William Strang, R.A., was a fellow-student of W. Y. Macgregor under Legros at the Slade School. Strang, however, was not actively associated with the Glasgow group movement, but, although resident in London, his connection with his Clydeside home was never broken. He was a gifted painter and an equally gifted etcher. His *Nymph and Shepherds* represents his later period in its decorative feeling and powerful colour. It is interesting as probably the artist's last finished work. In our Print Department he is represented by fifty of his rarest etchings and engravings—his gracious bequest to the city of his youth.

CHAPTER VII

MARY QUEEN OF SCOTS AND OTHER ROYAL PORTRAITS

THE Royal portraits in our Gallery form a very interesting group. We know that the war storms of the Reformation were not favourable to art culture, yet throughout that period of strife the Town Councillors of Glasgow appear to have had some regard for the finer issues. Perhaps their art patronage was due more to excessive loyalty than to artistry. In any case, we find them ordering in 1618 a portrait of James VI (and First of England), and to these æsthetic proclivities we owe the possession of a series of portraits of our monarchs in an unbroken line from James VI to George III. As each portrait was purchased it was placed in the Tolbooth Council Room (the ancient Tower of the Tolbooth still stands at the Cross of Glasgow). In 1737 the portraits were transferred to the old Town Hall, adjoining the Tolbooth, and there they remained until the hall was abandoned as a public institution in 1854.

It is possible, and certainly desirable, to respect the outlook of the Town Councillors of that long-vanished age. They laid the foundations of a municipal art collection, with the creditable result that in the late eighteenth century Glasgow possessed a more valuable collection of art than any other municipality in the kingdom.

In the year 1670 the Council resolved to purchase in London portraits of *Charles I* and *Charles II* "for the toun's use." The portrait of the reigning King—from the brush of Lely—was at once procured: that of his father was not received until 1677, when it was hung in the "Council hous with the rest thair." We do not know what "the rest" included, but as one of the series extant of Royal effigies is a portrait of *James VI*, inscribed and dated 1618, we may conclude that it formed one of "the rest."

Easily the most interesting of the group of portraits of Royalty is the historic life-size panel painting of *Mary Queen of Scots*, acquired in December 1926 for the sum of £7,000.

This profoundly interesting painting belonged to the Earl of Morton, in whose family it had been preserved since approximately 1580—in all probability 1577, *vide* Claude Nau, the Queen's secretary, in a letter dated 31st August, 1577, to Archbishop Beaton, Mary's Ambassador at the Court of France:

"I thought to have accompanied this letter with a portrait of Her Majesty, but the painter has not been able to finish it in time. It will go by the next."

Presumably the reference is to the "Morton" portrait: alternatively, to the original painting from life, painted—by Jehan de Court?—in August–September 1577, to be sent to the Queen's Ambassador in Paris. In view of the importance of the subject, the point demands elaboration.

On 31st August, 1577, Mary writes from Sheffield—her prison—to the Archbishop. In that letter she discussed proposals made to her Ambassador by the Earl of Morton, through Lord Ogilvy. The position of Earl Morton—one of her bitterest enemies—was then perilous. He had a vulnerable side—his guilt in connection with Darnley's murder, which finally brought him to the block in 1581.

In 1576-7 Morton was endeavouring to conciliate Mary: spoke "reverently" of her; desired her restoration if James VI died; and offered to restore certain of her valuable jewels in his possession. On 31st August, 1577, Mary writes to Archbishop Beaton that she fears a trap in Morton's offer, but bids Beaton keep him in hand by a promise of assistance. The question emerges: Did Beaton ask for her portrait as a token of favour to be given to Morton? We do not know; but we do know that in a postscript to that important letter of 31st August, 1577, the Queen's secretary, Nau, adds the significant sentence quoted, showing that a portrait was being painted.

Extending this line of evidence, and of almost overwhelming significance circumstantially, is the fact that the Morton portrait bears no Catholic emblems, unlike the famous "Sheffield" portrait (signed "P. Oudry, 1578," and in the possession of the Duke of Devonshire) and its innumerable variants, all with crucifix and rosary, one or both. Obviously the Morton portrait was *not* intended for a Catholic adherent. Morton was a staunch, or, if preferred, a bitter, Protestant.

Clearly, then, if this portrait of 1577 was to go to Scotland, the Catholic emblems would be omitted, necessarily. The dour Scottish preachers would have thundered against them; Morton could not have endured them.

On these points Andrew Lang, in his *Portraits of Mary Stuart*, says: "The historical facts as to the relations of the Regent Morton, Mary, and Archbishop Beaton in August 1577 point to the probability that Beaton (who could get as many *miniatures* of Mary as he pleased in Paris) wanted to send to Morton a *contemporary* likeness of the Queen."

Reviewing all that evidence, then, I venture to assert that in the Morton portrait, with its singular charm of face and figure (it vindicates Mary's character for beauty and, above all, for charm: even John Knox, with an honesty that is characteristic and admirable, tells us that Mary's face was "pleasing"), we are looking upon the "portrait of Her Majesty" referred to in the postscript to the famous letter of 31st August, 1577.

In his important monograph on *The Authentic Portraits of Mary Queen of Scots* Mr. Cust remarks that "the Morton portrait is the most pleasing presentation of Mary Stuart extant." Let me add that on this matter there is no admissible doubt! None of the other authentic portraits is comparable to the Morton for beauty or charm!

On this point Professor Rait, Historiographer Royal for Scotland, in a letter to me said: "If I were asked to suggest the portrait which would give

the truest impression of Mary's personal appearance and the best representation of the beauty which none who saw her failed to admire, I should advise him to go and see the Morton portrait." And he adds this most important statement: "It is a great historical document, a portrait at once authentic, famous, and beautiful."

Mr. Cust, looking to the "broader and freer style" of the Morton portrait, suggests that it is probably of date some thirty years later than the Sheffield portrait, presumably an adaptation or copy. In my considered opinion, the "internal" evidence will not maintain that contention. In saying so, I have the support of many of the most distinguished artists in Glasgow and the west who have examined the Morton portrait. The arrangement and technique indicate contemporary work *circa* 1570, and, may I add, obviously the work of an accomplished artist, a craftsman of consummate skill in composition or portraiture arrangement. The brush has been handled with a sound knowledge of his medium and a genius for applying it that places him almost in the orbit of Holbein.

The style is distinctly French, a factor that tends to emphasise the clarity of observation in Mr. Lang's suggestion that the painter was a Frenchman (Andrew Lang, *Portraits and Jewels of Mary Queen of Scots*).

On the other hand, with regard to its origin, there is a persistent tradition in the Morton family that cannot be lightly set aside. I give the tradition as related to me by the legal agent—Mr. Hope

Campbell of Edinburgh—of the Earl of Morton, from whom it was received by my narrator. It says that this portrait was painted to the order of Mary during her imprisonment in Loch Leven Castle in 1566-7, and presented to her deliverer, George Douglas, youngest brother of Sir William Douglas, laird of Loch Leven, to whose charge the Queen had been committed. The estates and honours of Morton devolved on Sir William, from whom the present Earl of Morton is directly descended. The portrait has been preserved with exceptional, even reverential, care—along with other Mary Stuart relics—at the Morton family seat, Dalmahoy House, near Edinburgh.

It has been cited by Horace Walpole in his letter on the true portraiture of Mary, addressed to Sir Joseph Banks (Chalmers's *Life of Mary*, Vol. I, p. xv), as the only picture of Mary of which he could ascertain the authenticity and originality. According to Walpole there were copies of it at St. James's Palace, Hatfield, and Hardwicke: it agrees, as he remarks, with the effigy at Westminster—"in both, the nose rises a little towards the top, bends rather inwards at the bottom." Walpole comes to this conclusion:

"I should think that Lord Morton's picture and the tomb are most to be depended upon."

Prince Labanoff states that the Morton painting has been attributed to Lucas de Heere, but rests only upon conjecture.

To whom, then, can we attribute this portrait? I think it is clear that it was painted by one who had

come under the influence of the masters who flourished between the Zuyder Zee and the Dunes of Dunkirk. The Memling, Gerard David, Mostaert tradition is quite evident ; but the hands and the arrangement or pose suggest French influence—especially those hands of which the poet Ronsard wrote, “ *votre longue et grêle et delicate main.*”

It has been suggested that Clouet may have painted it. There is this to be said in favour of the Clouet attribution—that his portrait of Francis II of France in the Antwerp collection is referred to as by “ a French artist who followed the Flemish School of Painting.” We know that the Clouets were of Flemish extraction, the father, Jehan, coming from Brussels to Tours about the latter end of the fifteenth century, where he was made Court painter to Francis. His more famous son, François, succeeded to that office. The works of father and son are frequently confused. François was a successful and popular artist. Numerous portraits of Mary Queen of Scots are attributed to him—there is an ancient copy of one in the Glasgow Gallery—and collections of his drawings in black and red chalk of prominent Court personalities are to be seen in the Bibliothèque Nationale, Paris, and at Chantilly.

There is no record, as far as I know, of Mary being in France after her return to Scotland when she landed at Leith in August 1561. She was then a widow, and her widowhood lasted till 8th July, 1564, when she was 22 years of age. She was again a widow between 10th February and 14th May, 1567, when 25 years of age, but under conditions

unthinkable for getting her portrait painted. She was not a widow when in residence in Loch Leven Castle, and when—according to the Morton tradition—she had this portrait painted and presented to George Douglas. “There’s aye water where the stirkie droons” is an old Scots saying, and it may be that fresh data will reveal the truth of the tradition. In the meantime, and until the matter of attribution has been more clearly investigated, one cannot be specific in naming the artist responsible for this excellent example of late sixteenth-century portraiture.

However, enough has been said to indicate broadly the great historic interests attaching to the Morton portrait. Its subject is unquestionably the most romantic figure in all history. Not even Helen of Troy or Joan of Arc have commanded such international attention as has been and is aroused by the life and personality of Mary Queen of Scots.

I think I am fully justified in asserting that this very fine delineation of the Queen upon whose fortunes the penultimate “curtain” was rung down in Glasgow on the field of Langside is, with the possible exception of the Nasmyth Burns, the most valuable and interesting historic portrait belonging to the Scottish race.

CHAPTER VIII

REYNOLDS, TURNER, MILLAIS, WHISTLER

THE art of the great Englishman Reynolds may be studied in seven canvases, three of which are typical of the master as known to fame. They hang almost adjacent to the Raeburn group: they demonstrate emphatically the rare refinement of technique and searching powers of characterisation which confer distinction upon the portraiture of Sir Joshua. It is interesting, let me say, to glance across the Gallery and note the marked contrast of manner in handling and tone between the Scot and his celebrated compeer—Reynolds suave, academic, coldly refined; Raeburn robust, direct, equally refined, but suggesting more human warmth in his subject, more perhaps of the modern atmosphere and outlook.

Unquestionably Reynolds was the dominant figure in the art world of England during the later decades of the eighteenth century. He was a rarely endowed man, of singular tranquillity of mind and evenness of temper, just and moderate in his judgments, courteous in manner, benevolent in deed, himself learned and the chosen companion of the scholars of his time. In many ways he seems to have been a contrast to the man blessed or cursed with the temperament artistic, a temperament

which, when predominant, is often responsible for what may be described mildly as irregularity of disposition and action. Reynolds's faculties seem to have been evenly balanced. It has been said of him that as a divine he would have attained a bishopric; as a lawyer he might have reached the woolsack. In a word, he was a man of exceptional intellectual gifts. Perhaps his character is sketched with fair truth in the opening line of Mrs. Thrale's poetic note—"of Reynolds all good should be said and no harm."

It was fortunate, surely, for British art that he chose to be a painter, and became the first President of the Royal Academy and undisputed leader of the cohorts of art in the England of his generation.

Reynolds is well represented by six portraits and a figure piece, *The Death of Cleopatra*, an unimaginative conception and weakly handled: the portraits stand in a different category. Perhaps the most charming of the lot is that of *Elizabeth Ann Linley*, the wife of Sheridan, a work of fine distinction, restrained in tone and graciously modelled. Interesting also is his portrait of *Angelica Kaufmann*, herself an accomplished portraitist and a close friend of the artist. In the *Portrait of a Boy* Reynolds demonstrates his skill in the rendering of the sartorial, although, on the other hand, the carnation in the modelling of the face is deficient in the lifelike bloom and transparency of his best work.

However, a superb example of his art is the life-size portrait of the *Countess of Erroll*. He was at

the meridian of his power when (in 1769) this work left his easel. It is a canvas of brilliant quality and imbued with the scholarly suavity of technique and tone associated always with his higher flights in portraiture. In 1884 this canvas was exhibited at the Grosvenor Gallery.

The Countess is in peeress's robes, holding the coronet in her left hand. The pose is dignified ; the delicate modelling of the features, in which half-tones are used with consummate knowledge and intimacy of observation to visualise the softer charms of youth, and the fine rendering of the rose-tinted robe, with its creamy white trimming, presents us with an achievement rare and beautiful. The charming lady depicted was Isabella, daughter of Sir William Carr. She married the fourteenth Earl of Erroll on 10th August, 1762.

The eighteenth century witnessed the advent of Hogarth, and the emancipation subsequently of English portrait painting from German and Flemish tradition. It saw the rise of the English landscape painters and the coming of a purely English art that was destined to exercise an enormous influence upon that of Europe. In these historic developments the leading parts were played in portraiture by Reynolds, Gainsborough, and Romney ; and in landscape by Richard Wilson and that couple of Titans, Turner and Constable.

These were the giants, the supermen. Around them was gathered a galaxy of brilliant practitioners, artists whose lustre is surpassed only by the masters. Lawrence, Hoppner, Opie, George Morland, and

the able Anglo-Bavarian Zoffany were producing portraits and figure pieces of rare English quality and beauty; while the art of a purely English landscape School was being established for all time by Crome, Cotman, and David Cox.

The fine flower of English literary culture had attained probably the finest bloom the world has ever witnessed when the great Elizabethans occupied the stage. Almost equal in the brilliance of its cultural efflorescence is the Age of Reynolds. If we are to believe in a Golden Age, then surely in the art of England this was the Golden Age.

The most illustrious of Reynolds's contemporaries, Gainsborough, is represented inadequately at Kelvingrove by a slight sketch, *Donkeys in a Storm*, and (in our Print Department) a pencil drawing. Opie, "the Cornish wonder," shows how virile and individual was his brush in a strongly painted self-portrait. It is to be regretted that there is no work by Lawrence or Romney. There is, however, a remarkably fine group by Zoffany, *The Minuet*, deftly handled and with exquisite painting of drapery, a work in which the artist is seen at the height of his powers.

"The painter of landscape must walk in the fields with a humble mind," said John Constable. Veneration for truth and reverence for his art were the dominating notes in Constable's life and work. He painted the generous landscapes of England as he himself saw them—not through the sombre spectacles of tradition and fashionable custom. He freed English landscape painting from the

thrldom of conventional colour and composition, and gave it a healthy English outlook, racy of the soil ; the green meadowlands and woods and corn-fields, shadowed by massive cloud-shapes, were to him a joy. As he saw them, so do we see them in the canvases he has left us, and which confer such distinction upon the English School in the National Gallery of London. We do not see him at his best at Kelvingrove, yet our two examples of his art are characteristic—*Hampstead Heath*, with its great sweep of plain and cloud-flecked sky, is an important work ; the small *House by the Road* a vigorous sketch and typical of his palette and vision.

The great English master, Turner, artist and poet and craftsman unsurpassed, is represented by one of his masterpieces, *Modern Italy*, painted in the maturity of his powers, and in perfect condition fortunately. Palaces and temples—set on hills overlooking a vast plain, and river, and lake—bathed in a dream-like atmosphere, suggest complete stillness and the coming of that decadence and decay which to-day finds concrete demonstration in the abolition of liberty of thought and speech, and the suppression of everything that makes for the freedom of cultural development amongst a people. This great canvas was painted as a companion to *Ancient Italy*, which depicts Italy in all the old glory of free and active and brilliant life, a glory that can never spring from the bludgeoning of freedom of concept and expression. It is not a picture of a selected scene in Italy. Rather is it the creation of a vast imagination, a



RICHARD WILSON, R.A.: *The Convent—Twilight*



J. M. W. TURNER, R.A.: *Modern Italy—The Pifferari*

vision of romance, and brimful of an intellectual quality such as only the artist and the poet receives from the gods.

From that period and group comes Richard Wilson's canvas *The Convent—Twilight*. This artistic "gem of purest ray serene" is unquestionably the masterpiece of the artist: indeed it is one of the noblest landscapes of the English School, a work of surpassing quality in technique, tone, and composition. The colour-scheme is delicious, soothing in the soft greys of the ancient convent, luminous and tender in the sky. It is a poem in paint, suggestive to the Scottish or Celtic mind of the hour that comes between the daylight and the mirk, "the gloamin'" of the makars of the ballad minstrelsy of our race. The strain of the Cymric in Wilson's ancestry accounts, I suppose, to a large degree, for the haunting quality of poesy of which this beautiful canvas is redolent.

Of the works of several painters who came later than Wilson, and carried on the now established tradition of a native English art, there are many excellent examples in our Galleries. Cotman, Cox, de Wint, Varley, and Barrett are represented in the water-colour section; and another noteworthy figure was John Linnell, a Londoner, and a pupil first of Benjamin West, and subsequently of John Varley. Linnell was an exhibitor in the R.A., in 1807, and he lived until 1882. During that long span he witnessed the rise of Turner, and the strenuous fight of the "Modern Painters," heard the Pre-Raphaelite protest, saw the influence of the

Barbizon impressionism, the coming of naturalism, and in his later years listened to the stirring of the art doves of Britain and Europe by the robust and fresh individualism of the Glasgow School. The battles of that long period were over when Linnell passed the Bourne ; it was only beginning when Wilson and Gainsborough were preparing the way for the coming men who, embracing Nature as their mistress, were prepared to leave all and follow her. His temperament must have been equable ; what the Scot would term "canny," a phrase that, like "auld lang syne," you cannot match in English. At all events, Linnell kept his place through all the conflict and change. He was an excellent painter, a factor demonstrated efficiently by the two large and fine landscapes *The Coming Storm*—which faces the Reynolds group—and *Downward Rays*—impressive works both, strongly painted in masses of yellow, and brown, and grey, and, moreover, typically English in atmosphere ; as such, valuable contrasts to the Scottish landscapes of the period.

Two great figure painters who carried on and developed the English outlook were Millais and Burne-Jones. Of Millais it has been said that England never produced an artist truer to his native instincts. Certainly for almost matchless qualities of realism in landscape, and an intense and rare grasp of character, coupled to an equally great dramatic power and unerring sense of colour and draughtsmanship, Millais has an honoured place amongst the English Olympians. He is represented

by three works: *The Ornithologist*, exhibited in 1885 at the R.A. under the title *The Ruling Passion*; *The Forerunner* of 1895-6; and a portrait of *Mrs. Elder*, wife of the famous Clyde shipbuilder, John Elder.

The Ornithologist is a large canvas and of exceeding interest historically, as well as æsthetically. Millais himself considered it "one of his best works," an opinion, however, to which I suspect few will subscribe who know his *North West Passage*, *Sir Isumbras*, *Ophelia*, or our *Forerunner*. It is curious to find Ruskin describing it as "the finest of its kind painted in modern times whether for sentiment or for management of colour." The figures are interesting. The ornithologist is T. O. Barlow, a well-known engraver and old friend of Millais, while the little boy with the curly head is "Bubbles," the model for the celebrated picture which may be said to have revolutionised and elevated the then (1885) moribund art of poster advertisement. Unquestionably there are many fine passages in *The Ornithologist*—the little group of which the old man is the centre, the rare intimacy of characterisation in the rendering of the features of the bird-lover, and the fine tonal values of that group. The ensemble, however, lacks unity and is too "busy" in its multiplicity of detail. In *The Forerunner* we observe the greater Millais, with its grandeur of simplicity in composition and treatment. It is a noble work, the figure—of St. John?—magnificently modelled, and set in strong yet reserved relief against the sombre twilight landscape.

The colour-scheme is very fine, a notable passage being the gleam of golden light on the auburn hair of the figure, glowing almost as if it were an aureole. This picture was the last exhibited by Millias in the Royal Academy, where it appeared in 1896, the year of his death, a note that lends a touch of pathos to this work.

The great contemporary English artists of the Pre-Raphaelite movement did yeoman service to native art when they lured Burne-Jones from the chaste preserves of the clerical lawn into the caravanserai of painting. As events proved, it was a wise change of venue ; it opened up new and delectable vistas ; and to Rossetti is the credit of encouraging and training the recruit. When he took up the palette, Burne-Jones had discovered his vocation, and when in later years he asserted his inherent and powerful artistic individuality, he leaped into the very forefront of the painters of his period. Our *Danae* (the Tower of Brass) touches the high-water mark of accomplishment. By instinct and association Burne-Jones leaned towards the mediæval spirit in his treatment of the classic myths. We feel this breath of the past in the canvas of *Danae*—the maiden watching in dread the building of the tower of brass which was to be her prison. The design is masterly, and opulent in its stained-glass-like splendour of colour. Over it all is the dignified austerity of the mediævalist : he interprets correctly the Greek legend ; it is no trivial anecdote that the artist is telling, it is an artistic truth, appealing alike to the artist and the layman, and

as such a conspicuous triumph in the pure realms of a reverential art.

A quartette of distinguished painters of the period are represented by large and brilliant canvases—Henry Moore, R.A., with one of his important sea-pieces, *St. Alban's Race*, and his brother, Albert Moore, by *Reading Aloud*, a richly decorative work, distinguished for its beauty of line; Napier Hemy, R.A., by a faithfully rendered and subtly toned ensemble, *Limehouse Hole*; and W. F. Yeames, R.A., by his well known and popular *Prisoners of War*, an episode of the naval side of the Napoleonic era, of masterly draughtsmanship, and brimful of character delineation. The artist tells the story of a couple of middies in a manner that commands the admiration alike of the artist and the layman.

Let us turn to a picture which does not tell a story, yet compels attention by its subtle charm of design and colour, paradoxically enough almost a monochrome—apparently—yet charged with exquisite colour to the seeing eye and mind of the artist and connoisseur. In this portrait of Thomas Carlyle we look upon one of the outstanding achievements of modern art. It is worthy of long study, and the student will be repaid by his more or less intimate initiation into the mysteries of a great canvas. Whistler gave to the world a masterpiece when the *Carlyle* left his easel. But with that bovine denseness, or dourness, which seems characteristic of humanity, the world—of 1874, when the *Carlyle* appeared at 48 Pall Mall, London,

in Whistler's first one-man show—did not recognise the masterpiece. As a strict matter of fact Whistler's work of the period was either condemned or regarded with hilarity: was he not charged with throwing a paint-pot in the face of the public? and did not the hair of the public rise in righteous indignation thereat! The *Carlyle* might have been bought then for a modest three hundred pounds. Where were those prescient gentlemen who sit at the receipt of custom and instruct the buyer how, when, and where to speculate in the realms of art. It verges on the tragic. Had Whistler known, he might have added another stanza to "Maud Muller." Glasgow purchased the *Carlyle* in 1891 for eleven hundred pounds! In so doing, the City acquired a work that has given a new standard to portrait painting. Its extraordinary subtle and finely calculated gradation of tints—yellows, greys, carnation, and black—are such as are rarely to be enjoyed excepting amongst the elect in the canvases of the world. The design is simple, strong, and dignified; the colour harmonies are very fine—a perfect passage in the poetry of painting.



WHISTLER: *Thomas Carlyle*

CHAPTER IX

BRITISH WATER-COLOURS

THE collection of water-colours is arranged in chronological order, so that the visitors may trace broadly the course of the art of painting in the medium from the pioneers of the eighteenth century to the practitioners of to-day. It is a fairly comprehensive collection. Examples are exhibited of some of the earlier and noblest of English aquarellists, such as Paul Sandby, George Barrett the Younger, Cotman, Cox, De Wint, Varley, and Turner ; while the Scottish School of the period of these southern masters is represented worthily by David Allan, Gilfillan, David Roberts, R.A., and William Leitch.

In that group of vanished artists there are two names which carry one back to almost the source of British water-colour painting. I refer to Paul Sandby and David Allan. Sandby was a native of Nottingham, where he was born in 1725. By profession he was a draughtsman, and was employed in the military survey of the Highlands after the episode of 1745-6. While engaged in this prosaic task he made many sketches of the scenery and antiquities of Scotland ; he also travelled in Ireland and Wales, and published in 1775 no less than four sets of twelve plates each, after his Welsh drawings.

It is interesting to note that these plates were in aquatint. Their issue may be regarded as marking a fresh epoch in artistic publishing, for they introduced to public notice the new process of aquatinting, thus opening the pathway which led eventually to the *Liber Studiorum* of the master water-colourist Turner.

The Kelvingrove "Sandbys" are characteristic of the later and stronger years—years in which the artist's ability or even genius had declared itself.

In draughtsmanship and composition they are excellent. The pictorial quality is emphasised sufficiently to demonstrate the keen observer and lover of nature, and—important point—he sees the landscapes of England through English spectacles, and not, according to the practice and fashionable tradition of his age, through the Franco-Italian glasses of Claude and Poussin and Salvator Rosa. That factor alone well entitles Paul Sandby to be acclaimed, as he has been acclaimed, "the father of English water-colour"—an honour, however, that has been conferred by some writers upon Alexander Cozens, father of the celebrated John Robert Cozens, one of the supremely great men among the early water-colour painters of England.

We may glance briefly at some of Sandby's predecessors, for he was not the first English artist to use water-colour as a medium of expression. Among the more prominent of these were William Taverner—born at Canterbury in 1703—an amateur of rare talent in the delineation of landscape; Samuel Scott, a London man, who was regarded as

the best marine painter of his time in England, and who produced drawings in water-colour called by Walpole "washed drawings"; and Thomas Gainsborough, who painted beautifully crisp and fresh water-colours. Unquestionably Sandby's work was influenced largely by both Scott and Gainsborough, and it has been described as an attempt to combine the distinctive qualities of these two great models, for Gainsborough may be said to have been the first artist to paint English scenery in its true relation to the homely life of England. That is to say, he painted what he saw—the verdant vales, blue hills, and wimpling streams of his native land, under their cloud-flecked skies—places where man might abide, and not the stage scenery of a mediæval imagination.

Gainsborough, Scott, and Taverner were the immediate predecessors of the masters from whom Sandby drew much inspiration. During the middle years of the eighteenth century, say in 1760, when was held the first exhibition of the Society of Artists of Great Britain, we find water-colours described in the catalogues as "stained," "tinted," or "washed" drawings. The English water-colours of that period display, certainly, more of the "tinted" note than that of the full, luscious water-colour with which we are acquainted to-day. As a general rule, the drawing is done in outline with a pen, with "washes" of colour laid on sparingly. There are, of course, many exceptions to be found in the work of Gainsborough, Scott, and—occasionally—in Tillemans; but the majority of the men

were topographical draughtsmen or artists. Their drawings are accurate statements of fact. They were recorders of scenes and scenery, whose place has been taken by the camera. It is probable that the art of tinting-in drawings was introduced to this country by Wenceslaus Hollar, who, in 1637, came to London from Cologne. Hollar made many drawings, topographical drawings, in outline with a pen, adding afterwards slight local colours.

Paul Sandby looms large on the artistic horizon of the eighteenth century, larger than any of his contemporaries, with the exception of Gainsborough—larger, I mean, as an interesting and important personality. He knew Hogarth and Richard Wilson (whose *Convent* is one of the gems of the Kelvingrove collection), and Gainsborough; he outlived Girtin and J. R. Cozens and Thomas Hearne and Hooker; and he knew Francis Grose, antiquary and artist, the friend of Burns, who conferred immortality upon Grose as “a fine fat, fodgey wight, o’ stature short but genius bright.” Sandby in a minor fashion has also conferred immortality upon Grose, whose “fine fat, fodgey” figure can be seen on the terrace of his Kelvingrove painting of *Windsor Castle*. It is interesting to recall that Burns supplied Grose with the bulk of the legendary lore which appears in the *Antiquities of Scotland*, and wrote for the *Antiquities* the poem of “Tam o’ Shanter.” Grose’s note appended to this poetical masterpiece is rather amusing at this time of day: “To my ingenious friend Mr. Robert Burns I have been seriously obligated, for he was not only at

the pains of making out what was most worthy of notice in Ayrshire, but he also wrote expressly for this work the pretty tale annexed to Alloway Kirk picture."

Sandby made many sketches in Scotland in and about Edinburgh, Dumbarton, and Bothwell on the Clyde, and throughout the Highlands. It can be said of him that his influence on water-colour art was very marked, and that the artists of his day and those who followed after him owed much to the labours and the talents of the father of English water-colour.

The other name mentioned particularly was that of David Allan. Allan was born at Alloa in 1744, and at eleven years of age joined the Academy of Art, established by Robert and Andrew Foulis in Glasgow in 1753, fifteen years before the founding of the Royal Academy in London. He was at the Glasgow Academy possibly until 1763. At all events, he was in Italy studying from 1764 to 1777; and we know that in 1760 young Allan—then a lad of sixteen years, drew the tolerably familiar view of the Academy studio, which was engraved in the Academy, and a copy of which can be seen in our Old Glasgow Room.

Of the Allan water-colours at Kelvingrove, two belong obviously to his Italian period; the third and best of the trio is of later date. The treatment is broader, and there is more vigour and surety of touch in the technique, while the ensemble demonstrates that Allan had thrown aside the trammels of tradition, and that, like Sandby, he was looking

at the world through his native Scottish glasses. In Allan's day the classic ideal ruled art everywhere : in figure Michael Angelo and the Caracci, in landscape Claude and Poussin, shut out nature. The fashionable world was a " classical " preserve, and its learned habitués voted the " natural " vulgar.

Allan was not a great water-colourist. He had not the subtlety of eye and hand or the generous tonal sense of Sandby, but he must have been possessed of considerable courage and dourness to take and to hold the individual line of " nature " against the fastidious fashion which enthroned the " classic " on the altar of art. For that stand on behalf of sound sense Scottish art has to thank David Allan. He at least made the pathway easier for his great successor and master of genre, David Wilkie.

The historical importance of both Sandby's and Allan's work is considerable. It forms the connecting link between the past regime, which worshipped a cold and stiff classical tradition, and the healthy sanity of outlook and treatment represented in the art of Girtin, Cotman, Cox, De Wint, and the master craftsman, poet, and artist, J. M. W. Turner.

The water-colour or tinted drawing of Scottish life, *A Domestic Scene*, which is in the Kelvingrove collection, shows that Allan had the power of depicting homely scenes with verisimilitude and humour, but he lacks the elegance and grace of Sandby and the masterly vigour of technique and draughtsmanship that characterises the work of Wilkie.

From these two pioneers in water-colour, Sandby and Allan, one passes to the work of George Barrett, jun., Cox, De Wint, Varley, and Turner—a galaxy of great names—men who were rare exponents of the technique of water-colour. Brilliant examples of their art are to be seen on the walls, and they lend a fine distinction to the collection. Along with such men as Old Crome—the founder of the Norwich School—Girtin, Cozens, and John Sell Cotman (of whose art there is a small but elegant example), who was probably the ablest of that brilliant group, the artists named above may be regarded legitimately as the founders of the characteristically English art of water-colour painting. That art can almost be said to be a development of the last hundred and fifty years.

As I have pointed out, up to the closing decades of the eighteenth century the methods employed primarily were on highly conventional lines. Tinted or washed drawings wrought in the water-colour medium were mainly executed for the use or guidance of the engraver, while the chalk or charcoal sketches, slightly tinted with water-colour, were made by painters in oil, chiefly as designs for their paintings. Broadly speaking, it was not until the last decade of the eighteenth century that water-colour paintings—apart from miniatures—were produced as finished works of art for exhibition purposes, and to take a place—their rightful place—alongside of oils as an adornment of the stately hall or modest cottage room. But from that time the method developed rapidly at the hands of such men

as Wheatley, Hearne, Girtin, Cox, and Cotman, until it blossomed into full richness and fragrance at the behest of Turner.

Of Turner's water-colours there are a couple of examples, one a version of the oil-painting in the National Gallery, *Approach to Venice looking towards Fusina*, a minor note and of authenticity doubtful. The other is a little but masterly work, *Lyme Regis*, a marine piece broad in handling and suggestive in its atmosphere of wind and tumbling seas. Note should be made of the almost imperceptible gradations of colour giving the true relation of foreground, middle distance, and horizon.

In that development—that is, the pre-Turner development—Scottish artists played a good part, although admittedly by no means as important as that borne by the English masters, such as Girtin, Cox, De Wint, and Cotman. As water-colourists we have no contemporary names in Scotland comparable to the members of that group. There were, of course, many practitioners—they were little more—of water-colour of that period, and of them the leading spirits were David Allan; Hugh Williams, known as “Grecian” Williams; William Nicholson, one of the founders of the Scottish Academy in 1826, and who painted—and painted very well—portraits in water-colour; Andrew Wilson, a pupil of Nasmyth's, and subsequently secretary to the old Society of Associated Artists in Water-Colours and Master of the Trustees' Academy; James Alves, who died at Inverness in 1808, a clever worker in crayon and tinted drawings;

and John Gilfillan, who was a professor of painting in Glasgow in the 'thirties of last century, and of whose art in water-colour Kelvingrove possesses one example, *Partick Castle*.

Of these names, those of "Grecian" Williams and David Roberts are the only ones of note as water-colourists. Williams was born at sea in 1773, but settled in Edinburgh. He accompanied the Earl of Elgin—of Elgin marbles and antiquarian fame—as draughtsman to Greece, where he did many brilliant water-colour paintings—work displaying a rare grip of the medium, perfect draughtsmanship, and a fine sense of tonal values. At Broomhall, near Dunfermline, the seat of the Elgin family, there is a series of magnificent water-colours of Grecian scenes by Williams. The Kelvingrove examples—a Clyde landscape, sufficiently characteristic to demonstrate the artist's accomplished hand as an aquarellist; the other a large and elegantly painted landscape, with in the foreground a castle—probably Crichton Castle near Edinburgh. It is a choice bit of water-colour work, and in breadth of treatment and quality of tone fully equal to the best of the English work of the period. It is signed and dated 1793, and is the earliest dated Scottish water-colour that I know.

As a water-colourist David Roberts, R.A., showed rare facility in the technique of the medium, accompanied by a powerful colour sense and accurate draughtsmanship. His sketches of architectural subjects, such as old churches and picturesque buildings, are often brilliant; they are always fine.

In those respects Roberts had a close affinity to Samuel Prout, the able English water-colourist and delineator of the picturesque in architecture. Roberts died in 1864, the period when the Pre-Raphaelitism was swaying the minds and the brushes of the painters of the time. The founders of that ecstatic and profoundly sincere brotherhood of artists, Holman Hunt, J. E. Millais, and Dante Gabriel Rossetti, were accomplished workers in water-colour, as was also John Ruskin, who so strongly supported the Pre-Raphaelite movement. Ford Madox Brown, Frederick Walker, George Pinwell, Frederick Tayler, Burne-Jones, Albert Moore, Birket Foster, and John Gilbert were the outstanding Englishmen painting in water-colour during the later decades of the Victorian era.

During these years Scottish art was forging ahead. In the hands of such masters as Horatio McCulloch, Alexander Fraser, Sam Bough, and James Docharty, water-colour art in Scotland assumed a more robust character in its freedom and breadth of handling; it was more virile, bolder than contemporary aquarelle south of the Border—a characteristic that attained Olympian altitudes in the hands of Arthur Melville and Joseph Crawhall.

In the Burrell collection will be found three fine examples of the art of Crawhall. Of these the large *Meet* is characteristic of his wonderful powers of absolute certainty in treatment of the medium. Alike in animal and figure draughtsmanship and composition, it is of rare artistic excellence,

subtle and refined in colour and of a spontaneity that is given only to and by the master craftsman.

It is interesting to contrast the work of the great Englishmen Cox and De Wint, masterly in its breadth, and simple and facile in treatment, with the "tighter" and "pretty" work of the typical mid-Victorian Scot W. L. Leitch. Alongside are some of Sam Bough's strongly-handled sketches. This versatile artist worked with a freedom altogether alien to the 'sixties and 'seventies, and to some degree foreshadowing the later and robust and essentially scholarly A. K. Brown—note the surety of treatment in his *Wigton Bay*—Melville, and others of the Glasgow School. Bough himself attains a high standard indeed in his beautifully toned water-colour of *Barncluith*, a masterly work and of rare quality.

Melville's *Captured Spy* is a brilliant exposition of spontaneity in handling the wash, and equal brilliancy in breadth and colour. It is a mature work of one of the masters of aquarelle. Emphatically modern in spirit and treatment, it demonstrates how sharp and well defined is the gulf that separates the outlook of the pre-Glasgow School practitioners—as represented, say, by Francis Powell's academic and laboured *Summer Day*—and the clarified vision of the moderns—as seen in McTaggart's *East Coast Scene*, or, better still perhaps, in the selective charm of that painter-like masterpiece in water-colour *The White Farm, Galloway*, by E. A. Walton. Walton was one of

the young band of painters working in our city in the early 'nineties who, throwing aside the cramping and confining shackles of an academic tradition, disturbed rather rudely the chaste conventions of the artistic dovecots furth of Glasgow.

Like unto all pioneers, they were subjected to the blasts of a snell criticism, but they neither wilted or withered. On the contrary, Walton and his contemporaries flourished exceedingly. Their work was welcomed warmly on the Continent and elsewhere. They demonstrated the presence of a new and clarifying force in our national art ; and through sheer force of individuality in artistic expression the Glasgow group achieved a triumph whose echoes still ring resonant over the fields of art.

NOTE.—*Since this chapter was written the water-colour section has been enriched by a magnificent gift of four examples of the art of three Scottish master-aquarellists : "A Mediterranean Port," by Arthur Melville ; "A Moorish Pack Horse" and "The Huntsman," by Joseph Crawhall ; and "The Koto Player," by George Henry, R.A. These water colours are of masterly quality. They enhance materially the art values of our collection ; as an addition to the Glasgow School they are of supreme importance.*

CHAPTER X

THE FLEMISH SCHOOL

IF the ballads of a people are assumed to afford a broadly accurate measure of their sentiments and aspirations, equally characteristic of a race is its art. Therefore from the art of a nation we may learn much of its culture and refinement, its moral standpoints and its motives and ideals. I think it will be conceded that in no part of Europe was there a more intensely national development of painting than in Flanders and Holland. Furth of our own borderlands no art possesses more of interest for us, and, let me say, has more affinity with our own than that which flourished in the Low Countries during the seventeenth century and later.

The Dutch were a free people. They won their liberties at the cost of incalculable suffering and sacrifice. They were the pioneers in the development of a pictorial art of and for the people. The masses were Calvinistic Protestants. It was in conflict with ecclesiastical domination that their liberties were asserted, and with them art won complete freedom from the shackles of the Church. Moreover, they were a hardy, courageous, and adventurous race, and these qualities are reflected in their pictures. In these matters the people of the Low Countries and their art possess a profound

interest for Scotsmen. There is a curious, at all events an interesting, mental link of kinship and sympathy engendered in the thought that Wilkie, one of the three founders of the Scottish School of painting, was the son of a Presbyterian minister, and in his primary characteristics a very Dutchman of the seventeenth century.

Some of the forces which led Netherlandish art to develop in a sturdily realistic, national, and democratic manner may be indicated briefly. For this purpose one must travel back to the earlier decades of the fifteenth century, when the prosperous and semi-independent towns of the Netherlands—Bruges, Ghent, Antwerp, Leyden, and Haarlem—began to share in the general renaissance of literature, art, and enterprise then influencing all European life. These cities of the Low Countries had, in fact, at that period much in common with the great mediæval cities of Italy. But while art was a renaissance in Italy, it was just celebrating its birth on the cold, wind-swept northern shores.

Italy and the Mediterranean coasts abounded with the remains of the Olympians of Ancient Greece and Rome, with specimens of the most exquisite sculpture the world has ever seen, with splendid wall decorations, and with the noblest examples of classical architecture. Inspired by these works and under the influence of the history and traditions of their land, the pictures of the early Italian masters were lofty in conception, serious, monumental, and statuesque. Vastly different was the vista in the cities of the Netherlands. The

artist there had no heritage of æsthetic history or tradition to guide or to fetter his powers of pictorial expression. When, in the fifteenth century, the brothers Hubert and Jan van Eyck made their advent on the æsthetically bleak northern stage they found themselves free and untrammelled in their choice and treatment of subject.

They had their fellow men and women as models : the nuns and priests in their religious houses ; the merchants and their wives ; the lands on which the people tilled and the flocks they reared. All these common things of life they studied and transmuted on to panel and canvas with such loving care and fidelity, and such simple and direct realism, coupled with a soul of artistry akin to the sublime, that their example and teaching were for centuries the dominating power in the art of the Netherlands. To the brothers Van Eyck we are said to owe the invention, or at least the introduction and perfecting, of the art of painting in oil-colours. In this way they were the real fathers of modern art. Although the medium was new, and in their hands first used, technically the work they accomplished has never been surpassed. Unquestionably their greatest achievement was the wonderful Ghent altar-piece, the polyptych of *The Adoration of the Lamb*. With perfect truth it may be said that this noble work forms the most profound exposition extant of the religious feeling of the period in northern Europe.

This vast and elaborate undertaking consists of two zones or storeys of panels and folding wings. In the upper zone is God the Father on the

Judgment Seat, the Virgin and St. John and choirs of angels; in the lower section is the Lamb adored by a host of apostles, prophets, saints, and martyrs. The complete altar-piece contains two hundred and fifty-two figures; the measurement of the panels, back and front together as one picture, are, height 23 ft. 9½ in., and width 42 ft. 5½ in. The painting of this work occupied the brothers for many years. It was unfinished when Hubert died in 1426, and was completed by his brother Jan.

To the pilgrim in the Low Countries this panel is, or ought to be, a shrine before whose majesty he will stand with bared head and catch a glimpse of that divine beauty which all men seek but few men find. To those who have not the privilege of foreign travel, and who may desire to study the full flowering of the early Flemish School of the Van Eycks, the National Gallery of London affords such an opportunity. There they can see a trio of paintings by Jan van Eyck, of which the chief is Jean Arnolfini and his wife—the masterpiece of the Flemish master and one of the masterpieces of the world.

One of the greatest treasures of our collection belongs to this early period of Flemish painting, the *St. Victor with a Donor*, attributed hitherto to Hugo van der Goes, an artist of Ghent, where he was admitted into the Guild of St. Luke in 1467. In 1476 he entered the monastery of Rooden Cloestere, for what reason is not known, pursued his artistic work, and died there in 1482. Prior to his passing, his mind became unhinged, the result doubtless of a supersensitive and delicate temperament brought

into sharp contact and conflict with the coarse brutalities of an age and generation that deified the grossness of war, and its banalities and miseries.

Who was the master painter who conceived and wrought to such a perfect issue this wonderful artistic gem? On our walls it literally glows, a thing of rare beauty: to live with it is a joy, never failing because of the tender breath it exudes of purity, reverence, and accomplishment almost spiritual. It certainly has that mysterious power or aura, what you will; the influence is there, subtle but unmistakable to those who care to seek. What of the artist? On that point opinions differ. The attributions are many and varied. It formerly bore the name of Jan Grossaert or Mabuse. On being shown at the Exhibition of Early Netherlandish Masters in the Burlington Fine Arts Club, London, 1892, the attribution was changed to Van der Goes on the suggestion of Sir Walter Armstrong. Schone, Bode, and Émile Wauters pronounced it a Van Eyck, while Dr. von Seidlitz held it to have close affinity with Memlinc. M. Camille Benoit claimed it for a fifteenth-century French artist, and M. Rene de Vanloger, elaborating that theory and speaking from the heraldic angle inspired by the insignia, identified the donor as John II, Duke of Cleves, cousin of Louis XII of France. Again, when shown at the Exhibition of Ancient Flemish Masters at Bruges in 1902, George H. van Loo, I think, identified the artist as the French painter Johan Perreal, called Jean de Paris or (by some critics) the Maître de Moulins. That the Master of Moulins and Jean de

Paris are one is, I believe, regarded as highly improbable. Writing on the Exhibition of Les Primitifs Français, held in Paris in 1904, Mr. Roger Fry said the creator of the *St. Victor with a Donor* was "now generally admitted to be the Moulins painter, but the attribution is still disputed"; and he closed a reasoned critique with the remark: "That the Glasgow picture is the stateliest and most dignified of all his [the Maître de Moulins] known works is true, but it has too many points of likeness with the rest to allow us to reject it from the relics of his paintings."

The *St. Victor with a Donor* was shown at the recent magnificent exhibition in London of Flemish art, and the compilers of the catalogue made the very definite assertion: "This picture is beyond doubt by the Maître de Moulins." That may be; who knows? But to accept this and other dicta as conclusive absolutely, is impossible. Certainly if the two portraits in the Louvre, Pierre II, son-in-law of Louis XI, and his wife, are the work of the Maître de Moulins, then there need be no hesitation in saying that the artist-craftsman responsible for these works was not the master who painted the radiantly decorative and perfectly beautiful *St. Victor with a Donor*. Nor can we associate justly the master of *St. Victor* with the National Gallery *Meeting of Joachim and Anna* attributed to the Master of Moulins. I regret I have not had the privilege of inspecting the triptych at Moulins which lends a habitation and a name to the Maître de Moulins.

The *St. Victor with a Donor* has survived the

vicissitudes of five centuries of time. It shows no sign of decay : it might have left the easel yesterday. Old Father Time seems to have stayed his hand, and joined with its creator in conferring immortality upon this supreme example of the fine art of painting. I venture to assert that to the genius of Jan van Eyck may be ascribed this most masterly accomplishment of the fifteenth century ! But there is no finality in art criticism, and many points in art history yet remain to be unravelled. Doubtless our picture has some points of contact with the art of the mysterious French master the Maître de Moulins, but in my opinion there is a much closer affinity with the art of the Flemings. In atmosphere and language it recalls Jodoc Vyt and his humble consort of the Van Eyck's great altar-piece at Ghent ; the kneeling Canon in the famous Bruges triptych of Van Eyck ; Gerard David's noble *Baptism of Christ* ; or Memlinc's beautiful altar-piece of St. Christopher ; or that thoughtful face beneath the red turban in the brilliant National Gallery panel of Van Eyck.

The *St. Victor with a Donor* is painted on panel, and is probably part of a triptych, the painting of donors with their patron saints on the panels of triptychs being a universal custom of the middle ages. It may be that time will witness the discovery of the wings of the triptych of *St. Victor*. If and when that event occurs we may then be able to pronounce a final and irrefutable judgment on the name of the master who gave to the world this masterpiece, which Seidlitz, in enthusiastic admiration, described as "an unsurpassable miracle of

painting." I may say that there is also conflict of opinion regarding the saint depicted, for a learned Glasgow Canon has declared that "the saint represented in armour is most probably, not to say certainly, St. Maurice, the leader of the Theban Legion, who, with his men, was butchered at Agaunum in 287 for refusing to offer sacrifices to the pagan gods." Thus is added another note to the veil of mystery that lends such subtle and compelling charm to this exquisite creation.

The *St. Victor with a Donor* belongs to the Van Eyck period, the age of the early Flemish Titans, men who seem to have scaled successfully the heights of the artistic Olympus—Van der Weyden, Dirk Bouts, Petrus Christus, Memlinc, Robert Campin, and Gerard David. Flemish craftsmanship attained to almost perfect altitudes at their hands, and we are fortunate in possessing such a brilliant example of their time and accomplishment. With the close of the sixteenth century new influences were beginning to be felt, and in Quentin Metsys and his pupil Mabuse there came the dawning of new ideas and treatment. Their immediate predecessor, and linking them with the earlier men, was Jerome Bosch, a mystic who looked at men and nature through a strange mediæval glass. In the characteristic and profoundly interesting example of his art, alongside the *St. Victor*, we observe an imagination that borders on the fantastic. The pictorial quality and the feeling for atmosphere and luminosity are very definite, and, moreover, very fine ; they confer interest and even distinction



JAN VAN EYCK: *St. Victor with a Donor*

upon the rendering of *Christ Driving the Money-changers from the Temple*.

From the Bosch example turn to the *Virgin by the Fountain* by Jan de Mabuse or Gossaert. Mabuse, whose patronymic was Gossaert, was a native of Maubeuge (Mabuse) in Hainault, hence the name by which he is commonly known. Along with Quentin Metsys, under whose influence he was trained, a great School was founded at Antwerp. The period was one of change. Many northern artists made pilgrimages to Italy, and the consequence was the grafting of Italian principles upon the Flemish, and the birth of a School of Romanised Flemings. Jan Gossaert or Mabuse was the leading figure of a band of capable painters and masters of technique, but their products show a lack of spontaneity and originality, a weakness inherent in all eclectics.

Many examples of this School are in our collection, the most important being the *Virgin by the Fountain*. A replica, obviously by an inferior hand, is in the Ambrosiana at Milan. Again we are confronted with a multitude of counsellors. Waagen attributed our Mabuse to Patinir; Friedlander to Van Orley, and Hymans to John Bellegambe of Douai. While partaking of the decorative illustration note of the north, the work has all the atmosphere of the blending of the Italian and Flemish Schools. The ornate architecture and richly decorated fountain which form the background for the central group are distinctly Renaissance; the characteristics of the Virgin, her drapery and wealth of meticulous detail,

are distinctly Flemish. The painting, however, is the work of a master hand, delicate in draughtsmanship, and with a luminosity of colour that places the work on a high pedestal of accomplishment. A pupil of Mabuse was Lambert Lombard, and in his *Saviour Taking Leave of His Mother* we note the influence of the Florentines. Lombard was a man of refined tastes and the varied endowments of poet, archæologist, and architect. He travelled to Italy in the suite of Cardinal Pole, and while there studied art and antiquities in Rome and Florence. In the Kelvingrove example of his art there are some rare passages of colour. A small, highly finished *St. Adrian* by Van Orley is worthy of notice as an example of the School of Romanised Flemings. Van Orley was also a versatile man, and several of the famous windows in the Church of St. Gudule, Brussels, are from his designs. Alongside of this group of paintings is a *Virgin and Child* by Michiel Coxie or Coxcie, called the Flemish Raphael from his close imitation of that artist. The Kelvingrove example is an adaptation of Raphael's *Foligno Virgin*, in the Vatican. It is a good, sound work, pleasing in colour and draughtsmanship. An interesting fact in connection with Coxie is that he was commissioned by Philip II of Spain to make a copy of the Van Eyck polyptych at Ghent. This copy was painted in 1557. Two of the panels are in Munich, two in Berlin, and the others, I understand, now form part of the four original central panels in the Cathedral of Saint Bavo at Ghent.

Before passing on to Rubens, the master mind of the later Flemish School, note must be made briefly of the work of Teniers the Younger, who is fully and well represented. In his canvases we recognise the transition from mythology and religion to human nature and the customs of the people. Teniers appeals to popular sentiment, as well as to the trained mind of the artist, by his simplicity of outlook. In such works as *A Surgical Case*, with its mellow tones of brown, blue, and grey, we have the typical Teniers; and in *The Miseries of War* and *Milking Time* the artist and connoisseur are afforded the opportunity for studying the perfection of his chiaroscuro, and the subtle, translucent quality of his colour-scheme.

The advent of Rubens was a tremendous event not only for Flemish art, but for that of the world. National art feeling in the Netherlands was threatened with extinction: the artists seem to have been thirled to the Italianesque, and the national stream of the period is drumly. Rubens cleared the waters. He struck a resonant national note, and by his amazing gifts he raised Flemish art to its highest glory. In Rubens's wonderful career as artist, scholar, and diplomat the attribute which seems to have been determinative was his exuberant vitality. Physically he was gifted as only are the elect favourites of Nature, with strength and beauty. His physical endowments were but the reflex of a rarely dowered intelligence. These faculties, mental and physical, were the gift of the gods to the Flemish people, a gift poured out with unstinted generosity.

His industry and versatility were extraordinary. Over two thousand works by him or executed under his supervision are in existence, as well as hundreds of drawings and sketches. He painted equally well all sorts and conditions of subjects, religious, mythological, landscape, animals. It may be said with a measure of truth that his more magnificent creations lack spirituality ; that they are more grandiose than sublime. His colour and composition are sometimes prosaic, and in his presentation of the figure he gives us fleshy, well-fed Flemish maidens. But it is so easy to criticise : so difficult to construct. Rubens was a master mind in art, endowed with abounding fertility of invention, a voluptuous sense of colour, and consummate power of draughtsmanship. Doubtless he had not the spiritual vision of Rembrandt or Velasquez, but let that pass : he was one of the great masters.

We are fortunate in the possession of four of his works. The finest of the quartette is his luscious *Nature Adorned by the Graces*, a canvas that may be regarded as an epitome of his art. In design it has all the attributes of his throbbing imagination. The nude nymphs have a voluptuousness of physical charm calculated perhaps to repel the supersensitive. Yet there is a sure triumph of realism in the suggestion, bluntly conveyed, of red blood and palpitating life. The many-breasted goddess and her attendant nymphs are typically Rubenesque ; they sing out from a garland of fruits and flowers by Brueghel, a marvel almost of minutiae and delicate brushwork. The joint authorship is curious. There is



RUBENS: *Nature Adorned by the Graces*

no apparent sympathy between the methods of the artists, yet the ensemble is a complete harmony. Of this picture Sir J. C. Robinson wrote: "I consider it one of the finest works of Rubens." Alongside of this masterpiece is one of his rare animal and landscape creations, *A Wild Boar Hunt*, a triumph of vigour and confidence. The suggestion of exuberant human and animal action is unsurpassed anywhere in sheer accomplishment. There is a touch of the awesome in the rendering of the hunted boar sorely beset by his enemies, but full of grim courage and fight, a factor demonstrated in the dangerous gleam of his blood-red eye, the focusing-point in a canvas great in grouping and equally great in execution.

Brueghel collaborates with Rubens as we have noted, and in the large *Nymphs Bringing Offerings to Venus*, Rottenhamer is joint author with Brueghel. The latter is responsible for the wreaths, flowers, and fruits, attractive in tonal quality and characteristic of his brush-work; while the figures are well placed and drawn, and admirable examples of Rottenhamer's modelling. Of Vandyck, the greatest pupil of the great Antwerp Art School carried on by Rubens, we possess a large canvas, *The Repose in Egypt*, a replica of the original at the Hermitage, Petrograd. There is able technique, and grace, and skill in this work: there is more of the Vandyck vigour in the sketch-portrait of *An Old Man* in which we seem to catch a presage of modern method and outlook.

CHAPTER XI

THE DUTCH SCHOOL

BETWEEN the time of the early Netherlandish painters referred to in the foregoing chapters and the emergence of the Dutch as a nation, the United Provinces were the arena of one of the most sanguinary and determined wars which ever afflicted any people. Speaking broadly, the European nations' struggle for freedom of faith and conscience was wrought to an issue in these sorely vexed lands—akin somewhat to the equally momentous and bloody struggle of the Scottish Covenanters to achieve freedom of speech, and thought, and spiritual life, denied the Scots by a monarch and politicians who claimed complete jurisdiction, material and spiritual, over the body politic. In both cases progressive thought triumphed eventually over callous and cunning reactionaries. It is unnecessary to trace the rise of the Dutch Republic: that has been narrated by many writers, and certainly with dramatic picturesqueness by Motley. Out of the welter Holland emerged victorious, and independent, and, despite its sacrifices, emerged with a superabundant and almost uncontrollable vigour. Who could have foreseen that by 1580 the people of that little flat wedge of land on the shores of the North Sea would

have become the lords of the Cape of Good Hope, and the rulers of distant Java, the dominant force in Asiatic trade, and one of the leading commercial and naval powers of the world.

War is always the enemy of art. With its passing in Holland there came a great awakening to the finer and more beautiful and lasting things of life. The immortal part of the nation revealed itself, and in the dawn of the morning of the seventeenth century, as in the first mornings of spring, the sweet new singing began to be heard. The artistic expansion that ensued was extraordinary. A cohort of artists, great artists—some of them masters for all time—sprang into life all over Holland—Amsterdam, Dordrecht, Leyden, Delft, Rotterdam, Haarlem. The year 1606 witnessed the coming of Rembrandt, and Brouwer; Ostade, Both, and Ferdinand Bol in 1610; Van der Helst, 1611; Gerhard Douw in 1613; Wouverman, 1614; Berchem in 1620; Weenix and Pynaker, 1621; Paul Potter, 1625; Jan Steen, the Dutch Burns, in 1626; and Ruysdael, the prince of the Dutch landscapists, in 1630; the celebrated seascapist, Vandevelde the Younger in 1633; and the last of the really great ones, Adrian Vandevelde in 1635, and Hobbema in 1638—landscapists both, and of pronounced and acknowledged distinction. I mention the cream; surely amongst the artistic phenomena of the world such an efflorescence æsthetic is unique.

The Dutchmen seem to me to have been a race of kindly men, intellectually clear and penetrating,

men of independent mind, and like unto our own Robert Burns, holding no truck with cant and humbug. As did Burns, so did those Dutchmen. He painted in pungent words the so-called common things of life—the daisy in the field, the ploughman at his labour, the gangrel and his doxy lording it in the village tavern. He was amazingly versatile, and handled with equal technical skill portraiture, landscape, and animal life. What he touched he adorned, and the realities of life were transfigured by the poetic light of his genius. He was original—one of the greatest of gifts, if along with it the gods have granted the daring to use it in an age of smug opportunism. His Dutch predecessors in the dovecots of painting, like him, discovered beauty where it had never been sought, in the old hay-barns, the peasants' cottage, the village inns, country nooks, and the sea, and the sky, and the green fields, and trees, and country roads. They opened the windows and let a draught of bracing caller air play upon the rhythmic elegancies of a pretentious past. They were the founders of a sincere School; if you like, reproducers of the simple, and lively, and domestic, but they shed on these notes a rare beauty, and everlasting in its appeal to artist and layman alike. In the fullness of its flowering the School gave to the world a trio of masters—Rembrandt, Frans Hals, and Ruysdael. The focusing-point, the summing-up of all its disciples and practice, rests in Rembrandt, master painter and master etcher, one of our idols in the arts, and one of the Great Masters of all time.

Kelvingrove is singularly rich in examples of that period and School, and also of the later modern revival brought about partly by the influence of the Barbizon painters, and partly by a return to the study of Rembrandt and the seventeenth-century artists of Holland. Of Rembrandt's art there are seven examples. The noblest of these is the *Man in Armour*, one of the master's masterpieces, and one of the centres of the strength and value of our collection.

This great work is signed and dated 1638, painted therefore during the artist's best period. It is a dark canvas, yet, paradoxically enough, full of light. In it, as in all his greater works, we are called upon to observe and realise the poetry and the mysterious charm of light, of the transparency of shadowed spaces and the harmonics of colour and tone. This magnificent conception is deep in colour and warm in tone : we lose the crude idea of a man clothed in armour in the wonderful painting of the flashing of the light upon the armour. Note how the fine, gleaming points of light emphasise the beauty of the design in the helmet, and how this flickering ray of sunshine is carried in glistening flakes over the cuirass, here seemingly warm gold, there silvery white. This painting puts in concrete shape the vision of a poet. The face of the warrior is spiritual : we can imagine that of such were the crusaders of the mediæval age, mystics, thirled to a monstrous belief in the divinity of their mission to kill, and that war is holy and righteous—a frightful falsehood still in circulation, but a gross betrayal of the

teaching of the Prince of Peace. The work was formerly in the collection of Sir Joshua Reynolds. In his famous *Discourses* Reynolds said of it: "Rembrandt, who thought it of more consequence to paint light than the objects that are seen of it, has done this in a picture of Achilles which I have. The head is kept down to a very low tone in order to preserve the true gradation and distinction between the armour and the face." Reynolds names the portrait *Achilles*, and under that title it was engraved for Boydell in 1764 by J. G. Haid. From *Achilles* the title was changed subsequently to *The Young Warrior*, and as such the picture has been often reproduced. It was acquired by the Glasgow artist, Sir John Graham-Gilbert, R.S.A., who bequeathed it to his native city in 1877 as *The Man in Armour*, an excellent descriptive note that has been and will be retained. As an example of Rembrandt and what is known as the Rembrandt-esque this canvas is unsurpassed.

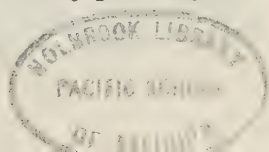
Among the other Rembrandts is *The Slaughter House*, in which a carcase is the medium for a demonstration of craftsmanship, finished and superb. The Louvre has a version of our picture, painted, however, at a later period, and lacking its extraordinary finesse. *The Painter's Study* shows Rembrandt painting from a nude model; a remarkable sketch of an *Old Man's Head* is rich and ripe in brown and red; and a brilliantly executed portrait of himself is perfect in modelling and masterly in the tonal values of the flesh-painting, and the shadows thrown by the subdued crimson-brown cap.



REMBRANDT: *A Man in Armour*

The greatest of Rembrandt's predecessors was Frans Hals, a master incontestable in portraiture and figure, second only perhaps to the master of light and shadow. Freedom, breadth, and vivacity are the dominating notes of his amazing portraits; exuberant humour and bold abandon distinguish his genre pieces. He could seize and transmute on to canvas an instantaneous expression—a sudden laugh or the flitting gleam of physical satisfaction, and do so with a brush that pulsates with life. Our two small examples, the *Head of a Boy*, are typical of these gifts of breadth and handling, and swiftness and sureness of characterisation by the medium of the brush. His great works—magnificent compositions all—are to be seen at Haarlem, where there are examples of the various “periods” of his long life. He was born at Haarlem in 1584. In that city he passed his days. He saw the art of his country rise to the highest pinnacle of its glory, and towards the close of his eighty years' span he was witness of the beginning of the decline which extinguished it almost as swiftly and suddenly as it arose.

In the genre pictures we find the Dutchmen excelling in a realism that has never been excelled. These portray the habits and surroundings of the people—peasants smoking and drinking and brawling and fighting; at times billing and cooing, dancing and singing, and taking their leisure in a free, careless, and obviously happy manner. Jan Steen and Ostade are the great interpreters of this joyous side of the lives of the dull, day-plodding



people of the cities, and the labourers whose lot was the wind and the rain in the fields and the forests. True, they did not rise to the sublime heights of Millet as interpreters of the life of Labour ; the Frenchman plumbed the more profound depths. Theirs was a narrower, perhaps more superficial view, rendered, however, with masterly skill and distinction. And they were superb draughtsmen. Observe the drawing of the woman, the central figure, in Jan Steen's *Dutch Family Merrymaking* ; her laughing face and mirthful eyes, and the skilled touching of the right knee with the shaft of light. The family is said to be the artist's own. Jan himself, a merry-looking blade, is ensconced behind his buxom and merry dame and her children ; it is a rollicking ensemble, upon which superlatively fine technique confers distinction.

Alongside this joyous swatch of tavern life hangs Ostade's *Itinerant Musician*, playing on his old fiddle. I fancy Ostade may have foregathered, oft-times, with the quaint and likeable strolling player, in the very taverns depicted so often by his bohemian contemporary, Jan Steen. I do not know of any portrait portraying more faithfully and with such consummate skill the subtle atmosphere of the "gaberlunzie man," the "gangrel body," with features tanned into a leather-like consistency through exposure to the suns of many countries and climes, ragged of costume and picturesque of headgear. Ostade triumphs in this delineation. Look at the eye, expectant and inimitably pawkie. The rendering is perfect. Observe, also, the



FRANS HALS: *Head of a Boy*



JACOB VAN RUYSDAEL: *View of the Town of Katwyk*

sensitive movement of the bow hand and the drawing of the fingers. *The Itinerant Musician* is a gem, a masterpiece of character drawing.

The love of meticulous detail characteristic of the Dutch "little masters" may be studied and wondered at in the works of Molenaer, Palamedes, and Frans van Mieris—particularly in the latter's *Music Lesson* and *The Malady of the Heart*, where minute and careful painting of non-essentials seems carried to an unnecessary point. On a higher scale is the impressive, richly wrought portrait of *Cornelius de Witt*, Government Deputy with the Dutch Fleet, a brilliant essay in colour, modelling, and flesh-painting of the work of Van der Helst, one of the ablest of Rembrandt's contemporaries.

It was not in figure-painting alone that the Dutch School began and developed. The Dutchmen were pioneers. They were the first to paint landscape for the sake of landscape. By the earlier artists of Italy and the Netherlands, landscape had been used at the most as a background for grandiose figure subjects, and as a rule strictly subordinated to the principal composition. A fresh outlook was introduced by the Dutchmen. They took their easels on to the heaths, the sandy dunes, and the canal-banks of their flat and rather monotonous country. These things afforded them perpetual delight, and they painted the simple scenery with a loving care. They studied the cloud-shapes, and the gradations of atmospheric effect, and for the first time the skies of heaven assumed their rightful place as important features in pictorial composition.

In the landscape school the foremost artists were Wouwerman, Wynants, Van Goyen, Ruysdael, and Hobbema. Of the art of that quintette we possess many important examples. In Van Goyen's work there is a beautiful transparency in the silvery grey tones which he used to delineate the quietude of his river scenes and canals. Fine in draughtsmanship and refined in tonal quality are the landscapes of Wouwerman, not always with the white horse with which the gossips credit him. In many of his works there is no horse; in others the horse is dark, as in his *Landscape with Horsemen* at Kelvingrove, where will be seen several choice examples of his art. In the *Woody Landscapes* of Hobbema we observe the hand of the lover of nature, the keen observer of form and light as we see them in woods and water. He gives us a clear, and oft a poetic, rendering of facts, as in the placid *Ruined Cottage* or in the important *Woody Landscape*, with its picturesque tavern embowered in foliage. The drawing of the tree-shapes demonstrates a cultivated and sensitive appreciation of design and grace in nature. He is never trivial and always painter-like. But his generation failed to appreciate him, and he died in an almshouse, as did also his mightier contemporary, Ruysdael.

Jacob van Ruysdael was the greatest of the Dutch landscapists, a great artist, endowed with profound imagination, and of technique a master. Withal, he was neglected, and his life ended in stark poverty. Time—an ironic thought—has adjusted the balance to some extent; that is to say, collectors and

connoisseurs now compete eagerly to secure his paintings, and immense sums are given for them. No finer work of Ruysdael's than *The View of the Town of Katwyk* can be seen anywhere ; it is one of the landscape gems of Kelvingrove. Stately and perfect in composition, mellow in colour, a sombre and impressive ensemble. The tower of the church dominates, and overshadows the sordid dwellings of the poor ; and over all is the majestic sky space, linking itself to the sand dunes, and rendering petty and puerile the handiwork of man. Ruysdael was a poet ; his art proclaims the fact. There are subtle splendours of colour in the greys of the foreground of *Katwyk*, and the silver of sea and sky. Only the supreme artist could have composed this work ; the design is complete. In his native land, and elsewhere, I have seen many of his works—beautiful, poetic, and technically superb creations. But our *View of the Town of Katwyk* seems to me unique. I would call it his masterpiece.

CHAPTER XII

THE ITALIAN PAINTERS

THE Italy of the past bequeathed to humanity a magnificent heritage in its art and architecture. During the three centuries that elapsed between the emergence of what is known as the Sienese School from the Byzantine traditions and practice, right on to the passing in 1594 of Tintoretto, the last of the great Venetians, Italian art attained to Olympian altitudes. As did the Greeks in sculpture, so did the Italian masters in paint. They set for all peoples a standard of the loftiest accomplishment. Their works are immortal: the fountain-head of the noblest streams of art, in whose crystal waters the artist pilgrims of every age and clime find refreshment and inspiration.

Their predecessors, the Byzantines, were thirled to the abstract and ascetic. They gave little heed to the world of sense and human emotion. Their treatment of the figure was rigid and conventional, with draperies artificially arranged but carefully executed. There is little of what we call beauty. The atmosphere is stiff. Yet their art was also great and often impressive, thanks to their profound knowledge of technique, to their love of luscious colour, and their almost passionate regard for detail. No skill, no labour was grudged. The

great church of St. Sophia in Constantinople represents the full flowering of early Byzantine art. This sixth-century dream in stone is an amazing creation, throbbing with the æsthetic spirit of a great race, wrought to the finest issues of design and detail.

I mention this church particularly, not only because it is a masterpiece of Byzantine thought and art, and as such influenced deeply the Eastern and Italian craftsmen of the subsequent centuries, but primarily because of the fact that in our Department of Prints at Kelvingrove we possess probably the ablest set of drawings ever executed of the interior of that triumph of the Byzantines. The drawings are the work of the late James Fulton of Fenwick—an Ayrshire village and the home of many Covenanting traditions—who was Professor of Architecture in the Glasgow School of Art 1920–22. Fulton was a draughtsman of rare skill : as an architect he was highly respected by his professional brethren. The St. Sophia drawings are in pencil, slightly touched with colour. They are extraordinary productions : their wealth of detail is inconceivable, and it is handled with a deftness and clarity of observation and touch found only amongst the Titans of the pencil.

The dawn of the fourteenth century witnessed throughout Europe the coming of a great revival of culture and learning, and in the change and development that followed, art may be said to have been delivered from its thralage to the Byzantine ideals. The clarifying influences of that deliverance penetrated to the north ; and, although alike

realists, there is a sharp difference in outlook and treatment between the Flemings and Italians of the immediate post-mediæval age. Speaking broadly, the Flemings tended to the microscopic in their handling of nature; the Italians took the larger view of regarding it as a harmonious whole. Italian realism may be less keen, but it is less strained than that of the Netherlands. On the other hand, the development of Italian painting, in the period between Duccio and its culmination of glory in Raphael, Michael Angelo, and Titian, is on a more restricted line. One realises that factor in wandering over the galleries of Italy; we get a breath of it in our own Gallery. The range of subject is comparatively limited. Madonnas, saints, and angels, Transfigurations and Annunciations meet one on every wall, at every angle, in every church and every gallery. The religious note dominates everything—a reflex of the extraordinary domination of the Church throughout these centuries. Originality in conception or design seems to have been looked at askance; hence the wearying sameness that greets one: amongst the rank and file a deadening sameness. But grateful relief is found in contemplating the creations of the great masters. Their genius vivifies and spiritualises the “set” subject. The majestic sweep of their linear design, the marvellous draughtsmanship, and beautiful colour tones place them beyond and above their fellows, and with them we breathe the crystal and clarifying atmosphere of art at its loftiest and noblest altitude. We owe a deep debt of gratitude for these

immortal works to the Church, which for ages was the sole guardian of the ideals of art and architecture. In that respect the heritage handed down has been of incalculable service to the æsthetic life of all the Western nations.

Leonardo da Vinci, who with Botticelli placed the Florentine School upon its lofty pinnacle of fame, said in his *Treatise on Painting* that "the figure is most worthy of praise which by its action best expresses the passion that animates it." The Italian masters excelled in their delineation of the figure, due primarily to their reverent and profound study of the human structure, the relations and movements of every part of the body. Alberti in his book on painting, published in 1435, insisted upon the importance of these studies if a sound knowledge of the human figure was to be acquired. What may be termed the scientific spirit of the Renaissance is reflected in Italian art and architecture, the spirit of thoroughness and reverence. We see it demonstrated effectually in the masterpieces which adorn our Italian gallery, and also in the titanic reproduction in our Sculpture Hall of Ghiberti's wonderful doors of the Baptistry of Florence.

Italian art is divided into a large number of Schools whose history and development can be studied in a multitudinous literature. Suffice it for our purpose to refer to three leading Schools—the Florentine, the Umbrian, and the Venetian. The immediate forerunner of the Florentine development was the Early Sienese School, whose founder or earliest painter was Duccio di Buoninsegna. He

is credited with bearing the torch that lit the Florentine flame and gave to Italy, Cimabue and the later and greater Giotto, the master who finally cast aside the shackles of the formalism of the Byzantines. About 1400 came Masaccio, and with him Italian art was vitalised and real progress stimulated. He is said to have re-discovered the laws of perspective. Coincidentally the secret of oil-painting was discovered, and in consequence an extraordinary impetus was given to art generally. That divinely inspired artist Fra Angelico threw a halo of glory over the coming Renaissance. He is followed by Fra Filippo Lippi, the master of Botticelli, himself a great master, although perhaps not quite on the same lofty plane as Giorgione and Raphael.

Sandro Botticelli, 1444-1510, is one of the great Florentines. He was a pupil of Fra Filippo Lippi, and an earnest and profound student of the scientific methods of the period in the treatment of the human figure. His work suggests the mystic : certainly the poet and man of refinement. Among his many gifts was the sense of linear design and a feeling for tender colour. These attributes find complete demonstration in our exquisite *Virgin, Child, and St. John*, painted on a circular panel or tondo, a favourite form with Botticelli. The design or composition of this conception is perfect ; it fills the frame. And surely perfect in its suggestion of the divinity of motherhood is the pensive face of the Virgin, as with tender hand she holds the Holy Child. The colour-scheme is subdued, but lovely in its harmonies of



BOTTICELLI: *Virgin, Child and St. John*

blue and gold, and rose and grey. The ensemble is beautiful and inspiring, a solemn and infinitely gentle hymn in paint. Alongside is an *Annunciation* in Botticelli's most careful manner, but it seems to me somewhat formal in its studied grace of arrangement, lacking somewhat in the imagination and poetry of the tondo.

Attributed to Pier Francesco Fiorentino of the Florentine School is a picture of the *Virgin and Child with Angels*, the figures in tempera and the background of flowers in oil. It is of interest to note that the work is in its original frame, a somewhat rare occurrence with old Italian pictures. In a narrow panel above the figures is the legend "*Ecce Virgo Concipiet*"; above in a circular panel is a flying dove. Formerly this picture was attributed to Simone Martini, 1285-1344, one of the outstanding figures of the Early Sienese School, a follower of Duccio and to some extent a disciple of, or influenced by, Giotto. I am inclined to think that the original attribution may be the correct one, for there are distinct traces of the Byzantine tradition—as seen in the Early Sienese—in the formal rigidity of the Madonna, in her attitude, hands, and drapery. It represents the Madonna, with a nimbus, in the conventional blue mantle and red kirtle, holding the Holy Child—also with a nimbus—who stands on a ledge, having a bird in His left hand. Two youthful winged angels are on the right and left, a child saint below. The background is floral, an early example of the substitution of flowers for gold.

The great name of Raphael, 1483-1520, is attached

to the large and beautiful painting *The Virgin with the Lizard*. This immortal artist had but a brief span of life. He was born at Urbino, the son of a poet as well as a painter; became the pupil of Perugino about 1500, and was also assistant to Pintoricchio. Thus his early period was cast in the Umbrian mould. Later he left Perugia for Florence, and, as all men know, in him the art of the Florentines reached its fullest and most fragrant flowering. He died on 6th April, 1520, his thirty-seventh birthday. In our example of his art the colour is luscious and rich, the pose of the Virgin and Joseph easy, the draughtsmanship exquisite. The landscape is painted in poetic mood; the placing of the strongly toned tree and the swarthy St. Joseph lend rare strength to the composition. The feathery foliage suggests the influence of Perugino: if so, this great panel may have been painted in the master's early, or Umbrian, period. Some critics have given this picture to Van Orley, the clever Fleming referred to in the chapter on the Netherlands and a pupil of Raphael, but I doubt much if Orley could have painted this fine and robust work. Copies of it are in the Prado; in the Barberini, Rome; the Hermitage, Petrograd; and the Pitti Palace, Florence. Its style recalls that of one of his famous works on a similarly small scale—*The Calumny of the Florence Gallery*.

The Florentines were idealists and masters of line and form; the Venetians in their love of colour suggest the Oriental. With them the Renaissance attained its climax. They were accomplished in



RAPHAEL: *The Virgin with the Lizard*

technique, catholic in choice of subject, and probably the greatest colourists in the world. The influences that wrought upon the artists may be indicated broadly. In the fifteenth century Venice was the mart of the world and one of the wealthiest and proudest cities in Europe. East and West mingled in her markets. The Oriental merchants brought the glorious fabrics of the Orient, textiles and mosaics throbbing with exotic colours arranged in the most beautiful of harmonies. These rare examples of Eastern art unquestionably exercised a profound influence upon the minds of the Venetian painters, and to that factor primarily may be attributed the colour glories of the Venetian School. Due also to the cosmopolitan atmosphere which they breathed may be the fact that the Venetians popularised portrait painting and also introduced the easel picture for the decoration of the private dwelling, an innovation for which subsequent generations of the fraternity of Dick Tinto may well bless them.

We are singularly rich in examples of the Venetian School—that is to say, we possess works of some of the most eminent of its painters at a period when their art had reached its highest development. And amongst these is a work by one of the most important of all the early Italian masters, a small, highly finished picture in oil on panel—the *Adoration of the Magi*. It takes us back to Antonello da Messina, 1430–79, and the beginnings of oil-painting in Italy, a factor which may account for the attractive archaic quality of the composition

and colour, and the highly finished, almost Byzantine execution. The great interest attaching to this work arises in part from the fact that Antonello in his early life became a pupil of the Van Eycks, or some of their immediate successors in Flanders, and that it was he who imported into Italy the newly discovered art of oil-painting. Sir J. C. Robinson expressed the opinion that two of the principal figures in this panel were portraits of living personages at the time of its painting, *circa* 1470. The standing figure he believed to be Pope Sixtus IV, the builder of the Sistine Chapel. Of this Pope there is a fine bronze medallion by Guaccialotti; and he had "no doubt whatever of the identity of the personage," the Pope in our picture.

Undoubtedly the finest canvas in our Venetian group is Giorgione's *Adultrous brought before Christ*. It is one of the treasures of our Galleries, an acknowledged masterpiece, and in its sublime essentials worthy of the brush of probably the noblest of the Venetians and a painter whose few representative works acclaim him a diligent seeker in the fields of romance. This great conception is instinct with dramatic power wedded to a treatment pictorially that gives us an ensemble suggestive of the soft modulation of a lyric. The colour values are typically Venetian in their glow and brilliancy; the soft light throughout is that of faerie, sufficient to reveal or suggest a concourse of opulent tones of red and green, and lemon, and grey—elusive, diffused, yet welded into an exquisite unity of colour, vibrating and lyrical. The technique will



GIORGIONE: *The Adulteress brought before Christ*

repay careful observation in its clear demonstration of the methods of the Venetians. As with the outstanding Flemish panel of *St. Victor*, so is it with the Giorgione: a cohort of critics each proclaims his master. The *Adultrous brought before Christ* was ascribed formerly to Bonifazio Veronese, Roco Marcone of Treviso, Domenico Campagnola, and Cariani—Wagen and Bode; Sir J. C. Robinson, Sir Walter Armstrong, and Sir Herbert Cook agreed in ascribing it to Giorgione. Of it Sir Herbert wrote that “if gorgeousness of colour, splendour of glow, mastery of chiaroscuro, and brilliancy of technique make up a great painting, then the Glasgow Giorgione must take high rank, even in a School where such qualities found their grandest expression.” To Giorgione also Sir Herbert ascribed *The Musicians*, a beautiful little picture catalogued as by Domenico Campagnola. In the large Giorgione, at all events, does not the artistic quality compel the submergence of the master in the masterpiece? The Campagnola is not quite in the same high category. Campagnola was a pupil of Titian, a fine draughtsman, a colourist, and an engraver; and from him we may pass to the great master himself, Titian, who has been called, like Giotto, “the father of modern painting.”

Titian was born about 1489; the year is disputed. He was a native of Cadore, and at an early age proceeded to Venice. He studied first with a painter named Zuccato, then with Gentile, and subsequently with Giovanni Bellini, in whose studio he had Giorgione as an elder fellow-student. Titian

lived to the great age of ninety-nine, died in 1576, and sleeps in the Church of St. Maria de Frari, in Venice. He was the greatest of the Venetian painters, one of the greatest painters of any age. His art is lofty in character, pre-eminent alike in conception, colour, and draughtsmanship. His work combines the excellencies of Bellini, Giorgione, and Correggio, but his own power of expression dominates always. We have a couple of the master's works ; one, a *Holy Family*, charming in its luminosity of colour and its subtle modelling of the forms and features of the Virgin and Saint Dorothea. There is no linear definition, the figures merging into the limpid-toned shadows. Saint Jerome, swarthy of feature and clad in goatskin, kneels before the Holy Child ; in the background of trees and landscape is Joseph, elderly and grey. The composition is cast on noble lines, an ensemble worthy of the master. This picture is in excellent preservation, but the same cannot be said of the *Danae*, wherein the flesh-painting has faded and the canvas is so far injured as to negative seriously the value of the work.

Dominating the Italian Gallery is a great altarpiece, ten feet high and twelve broad, *The Virgin and Child Enthroned*, attributed to Giovanni Bellini, 1428-1516, one of the three painters of this name who exercised on Venetian art a profound and indeed a dominating influence. The father was Jacopo Bellini ; and along with Gentile, his elder brother, Giovanni received his early training in the father's studio. Giovanni came under the influence

of his brother-in-law, Andrea Mantegna, and some of his early works are executed after the monumental style of that artist. Titian, Giorgione, and Catena passed through the Bellini School, as did many less distinguished men. The art of these painters not only shaped the destinies of the Venetian School, but its highest flights were inspired, unquestionably by the Bellini. Our altar-piece was painted for the Soranza family of Venice, from whom it came by inheritance to the Balbi family, and from that source it was acquired by Mr. Edward Solly, and subsequently by Archibald M'Lellan of Glasgow. The authorship of this titanic painting has given rise to much difference of opinion. Wagen pronounced it the work of Giorgione, and went so far as to declare it to be "the most important work of this great master"; Sir J. C. Robinson wrote of it: "The picture, setting aside its vast size, which renders it perhaps the most imposing oil-picture known of the Giorgionesque following, is a work of great intensive merit. I am disposed, though with some reserve, to ascribe it to one of the Mantegna family"; and Sir Walter Armstrong remarked definitely: "It appears to me the most important work extant of Nicolo Rondinello, the pupil of Bellini." So the matter stands, and probably our attribution to Giovanni Bellini is as near an approach to accuracy as can be made. The monumental character of the composition suggests, certainly, the art of Giovanni, under the influence of Mantegna: the painting is robust, and the treatment of the figures, drapery, and landscape

demonstrates great skill and profound knowledge of form and colour. These are the greater Venetians : other examples of lesser note are Tintoretto's *Trinity*, sound and graceful in design, but lacking in tonal quality ; Paris Beldrone ; Bassano ; and an exquisitely wrought head of *St. Catherine Crowned*, a gem of art by Bartolommeo Veneziano, a pupil of the Bellini. This perfectly lovely little masterpiece shows the saint wearing the bridal veil, indicating her espousal to the Saviour, and in the corner of the panel is the wheel of her sorrow. There are characteristic examples of the architectural art of Canaletto and Guardi, and with these we are in the Venice of the eighteenth century and on the threshold of the modern age.

CHAPTER XIII

MODERN FRENCH AND DUTCH PICTURES

FRENCH art of the eighteenth, and particularly of the nineteenth, century is represented richly in our Galleries. Speaking broadly, Poussin, Watteau, Boucher, Fragonard carried on the purely French tradition during the earlier period; Antoine le Nain—of whom we have a small but characteristic canvas, *Interior, with Figures*—preceded that quartette. With him we find an affinity with the Dutch and Flemish men in subject and colour. Nicholas Poussin, secondary in point of time, was the founder of the Classicist School of French painting. He studied in Rome, where, under the influence of Domenichino and the sculptor Duquesnoy, he seems to have steeped himself in antique lore and the classical spirit. Our large *Christ's Charge to Peter* is typical of his art, in which rhythmic design and form play a dominant part and give his work appeal more to the intellectual than the æsthetic. A contemporary of Le Nain was Simon Vouet, a pupil of Caravaggio and Guido, whose naturalism and colour he endeavoured to reproduce, but with only modest success. His large *Annunciation* is somewhat fantastic in conception, although the translucency of the greys in the angel entrusted with the message is quite agreeable. With the art of Antoine Watteau

we sense a method thoroughly French in the handling of the dramatic and pictorial, and in its suggestiveness it strikes a note strangely akin to the methods of to-day. *The Encampment* and *Breaking up the Camp* are alike charming in the simplicity of arrangement and refinement of colour and unity of tone. The effect in both is soothing and imbued with absolute atmospheric truth. Doubts have been expressed regarding the authenticity of these works, but their deftness of touch and poetic charm in my opinion preclude any idea of the copyist.

Of the art of the exuberant and frankly sensuous Boucher, 1703-70, Court painter, and a great favourite of the Pompadour, we have one example, *The Muse of Painting*, in which we get a breath of his mastery in flesh-painting in the rendering of the soft luminosity under the right side of the model's face. Boucher's art strikes the true keynote of the Louis XV period, and in an elegant cabinet of that period in our collection the large front panel contains a charming painting that has all the attributes of, and is probably by, this French master of rhythmic harmony and colour.

For a couple of years Jean Fragonard, 1732-1806, was in the studio of Boucher, and the most famous of all his pupils. In the sensuous element of his art he was the faithful successor of his master. His facile talent, demonstrated in a luminous impasto, is exemplified in the rich and brilliantly lighted *Fête Champêtre* at Kelvingrove. Jean Baptiste Greuze, 1725-1805, is one of the "popular "

painters of that School, thanks to the sentimental appeal in his subjects. Withal there is a definite mastery in his paintings of children, and we feel the delicacy and grace of this phase of his art in our *Child's Head*, a sketch that deserves the title charming.

The opening decade of the nineteenth century witnessed what may be termed the dawn of the great cycle of modern French art. It began with Gericault, 1791-1824, whose fiercely realistic *Raft of the Medusa*, one of the treasures of the Louvre, struck the first note of departure from the rigid canons of the so-called classic beauty. The note became a full orchestration in the hands of Delacroix the Romanticist, and has been sustained throughout the century by such men of vision as the Barbizon group—Rousseau, Millet, Corot, and Daubigny; the great founder of the Realistic School, Courbet; and, in the later decades of the Impressionist influence, Manet and Monet, Pissarro and Sisley, Degas and Cezanne, Gauguin, and the fantasy-loving Van Gogh. The men whom I have named represent the front ranks of a great movement in art. Its memories are throbbing with interest. The first half of the century was a period seething with artistic revolution. During the earlier years Louis David and his brilliant pupil Jean Ingres carried on the classicist tradition; Gericault and Delacroix sounded the tocsin of the new Romantic outlook. In 1824 when Constable's *Hay Wain* was shown in the Salon, it caused a mighty stir in the Parisian dovecots. Along with

Bonington, the influence of Constable on French art was profound and far-reaching. It sent the younger men to seek information direct from nature and abandon the lifeless pedantry of the schools : in the 'thirties, at the now historic village of Barbizon, on the edge of the Forest of Fontainebleau, a coterie of young and enthusiastic artists founded the famous Barbizon School.

Théodore Rousseau, 1812-67, may be regarded as the leader of the group. He, along with Millet and Diaz, were the actual founders : Corot and Daubigny were later recruits, and neither of them actually worked at Barbizon. Troyon and Dupré and Daumier were of this artistic kinship.

Magnificent masterpieces of the art of these French masters adorn the walls of our Gallery. Corot was the elder brother. He of them all came of the eighteenth century, having been born in 1796. His career extended well over the three score and ten ; he passed in 1875. We are fortunate in the possession of three of his great works—the *Souvenir d'Italie*, *The Woodcutter*, and *The Crayfisher*—and four of his minor but essentially characteristic and poetic notes. Of his *Souvenir d'Italie* much has been written. In his scholarly monograph on *The Barbizon School* Mr. Croal Thomson selects it as Corot's masterpiece. I would say the choice is justified ; at all events, among the score of his works which dignify the Louvre, I cannot recall any one that attains to the same spiritual significance as does the great poetic dream enshrined in our canvas. It embodies that greatest



MILLET : *Going to Work*

of all forces in life, the creative force, and, being a creation, it is in itself a message and inspiration for the ages. Corot has *created* a landscape, not a transcript of a scene, nor a colour-scheme; yet these are of it and, like the nymphs, a part and indivisible of a whole that is the concrete realisation of what may be described as a rare mood of poetic insight and exaltation. In *The Crayfisher* there is a similar poetic generalisation of nature and vibrating atmosphere; and in *The Woodcutter* the transmutation of a subtle silvery beauty of colour that seems to me almost unique in the art of landscape. The ubiquitous reproducer has made this trio of Corots known the world over.

Troyon is represented by four works, two of which are large and important, and representative of his full strength—a *Landscape and Cattle* and the *Returning from Market*. In both note the suggestion conveyed of the massivity of the brute forms, not clumsy but realistic, and in the landscape setting the ensemble is tintured, surely, with the robust poetry of the fields and the forests. Another of the animal painters of the Barbizon group was Charles Jacque, 1813–94, whose large *Wane of Day* is characterised by its close observance of the effect of the tender half-light seen only at the gloamin'. The Daubigny *Lake with Ducks* is a joyous canvas, and characteristic thoroughly of an artist who loved nature in her simpler and more tender moods.

One of the gems of our collection is the masterpiece by Jean François Millet, *Going to Work*. In

this wonderful picture the peasant painter lures on to canvas the strenuous type of human whose spirit seems born of the landscape of Labour. We get the suggestion of the monotony, and hardship, and hopelessness of the toiler's life. Poverty is their lot, and the painter gives it expression, but he does so with a grandeur of rhythmic design, from the *chapeau* to the *sabot*, that lends an abiding dignity to these poor serfs of the soil. The treatment is massive and the colour-scheme one of rare refinement. Millet has told a story, but by his monumental manner of telling he gives us an epic of Labour.

There are several interesting pencil and chalk drawings by Corot and Millet in the Burrell collection; and in the Donald collection a large tinted charcoal study by Millet of a sheepfold under the soft rays of the moon. The Corot sketch, *La Forêt*, is a corner perhaps of the forest at Barbizon, or it may be at Anvers in the lovely valley of the Oise, where for a time Daumier lived, and whose landscape was glorified by Cezanne and Pissarro and Van Gogh. Of the grimly earnest but excellent jester Daumier we have two examples, *Les Fugitifs* and *Hercule*.

Courbet's large canvas is representative truly of the artist, who was the founder of the Realistic School. *L'Aumône d'un Mendiant*, as the signature shows, was painted in 1868. In it a lanky gaberlunzie hands a coin to a little beggar-boy. The ensemble is dramatic, a strenuous striving after form, the delineation of the trio of figures, wrought



COURBET: *L'Aumône d'un Mendiant*

with uncompromising realism, and a forcefulness which assists us over certain defects in this as in other canvases by the Master of Ornans. As we know, a comparatively large surface was natural to this master, as witness his colossal Louvre canvas, the *Enterrement*, and his series of woodland and hunting scenes. His influence was profound upon the generation which has given us modern painting—upon Whistler's early work, and especially upon the Continental painters of the 'fifties, when the Realists and Neo-Romantics sang loudly the praises of Courbet. Facing the *Alms of the Mendi-ant* is a characteristic pastel, *Les Jupes Rouges*, by Degas, the master of the subtly fantastic charm of the stage; and a large and brilliant Lucien Simon, *Les Courses*, the well-known work in which the artist depicts on canvas three buxom Breton women set, or rather silhouetted powerfully, against a luminous background of racecourse and meadow and a canal fringed with sunlit architecture. In this canvas—probably Simon's *chef d'œuvre*—the notable features are its massivity of chiaroscuro and the quality of the colour on the picturesque sartorial outfit of the women.

THE DUTCH MODERNS

In examples of the modern, as in the early, Dutch School we are very rich. The rise of the moderns in Holland synchronised almost with the advent of the Barbizon group of Frenchmen. During the late eighteenth and the opening decade of the last

century the Dutch artists were primarily disciples of the classical School. The change that came later was due partly to the influence of the Barbizon painters and partly to a return to the study of the seventeenth-century Titans, Rembrandt and Ruysdael, and their contemporaries. The neglect of a couple of centuries has found ample compensation in the sheer brilliancy of the nineteenth-century Renaissance. Amongst the earliest of the Dutchmen to respond to the call was that prince of aquarellists Johannes Bosboom. He is a superb water-colourist, in my opinion second to none in his mastery of this most charming medium of artistic expression. We are fortunate in the possession of five examples of his art—one an early work, the *Interior of a Stable*, carefully handled but tight, and lacking in that delicious freedom of manner characteristic of his riper work. The suggestiveness of the line and wash, coupled with the exquisite quality of his colour-scheme, lend to his later examples—the *Church Interior* and particularly the *Interior of a Court*—the subtle charm that only a master confers upon his creations. The delicate art of Matthew Maris, so full of surprises, is seen in a charming *Fairy Woodland*, a distinguished sketch and masterly in its handling. Of the other Dutch aquarellists, Anton Mauve is represented by a clever and characteristic nature study of a peasant driving a flock of sheep across a wan moorland ; James Maris by a deftly handled impression of *A Dutch Town*, notable for its directness and no less for the subdued delicacy of its tone ; and by



ADRIAN VAN OSTADE: *The Itinerant Musician*



JOSEF ISRAELS: *The Frugal Meal*

his brother William is a pleasantly conceived picture of light and air, a *Landscape with Cattle*. The cheerful and vigorous phases of fisher and peasant life are portrayed in three works by Blommers; and the veteran Josef Israels, the Dutch Millet, demonstrates his rare versatility in an exquisitely tender water-colour, *Father's Boat*. This superb "little master" is rendered almost in monochrome, yet it is full of the suggestion of colour, so accurate and subtle are the tonal values.

Israels's masterpiece, certainly one of his best-known works, is the large and superb oil, *The Frugal Meal*, in the Reid collection. This domestic idyll is painted in subdued tones of blue-greys, modified and lightened by brighter tints in the drapery—flecks of white skilfully applied—and wrought into a singularly soft and harmonious ensemble. The canvas is redolent of an atmosphere into which the group of humble peasants seems to be absorbed. The draughtsmanship is highly skilled; note the drawing of the little flaxen-haired child, and the characterisation of the toil-worn face of the peasant. This great work was, I believe, bought in the Salon of 1876 by Mr. John McGavin of Glasgow on the recommendation of George Paul Chalmers. According to Chalmers, "Joe Farquharson saw it in the Salon, Paris, and said it was the finest thing there. I think it is a grand thing!" Need any more be said? I think not. From the McGavin collection it passed into that of the late Mr. James Reid, and by the munificence of his sons it now adorns and dignifies the walls of our

Gallery. In the Donald collection we have another fine Dutch interior of Israels, *The Happy Family*. The large and important *View of Amsterdam* in the Burrell collection and the *Quiet Berth* in the Carfrae-Alston group are representative oils by James Maris, both of them accomplished interpretations of the varying moods of light and atmosphere conditioned by country and town surroundings. The works referred to demonstrate the strength of the Dutch moderns. They may not have attained to the Olympus of their seventeenth-century forebears, but they are on the path that leads to the sacred heights.

In regard to examples of the art of Germany and Spain, our Galleries are not so well equipped as they might be. The master painter of Germany, Albrecht Dürer, is represented only by an old copy of one of his heads of our Saviour, but in our Print Department we possess some rare examples of his engravings—the masterly set known as *The Little Passion*—on copper—demonstrative of a craftsmanship and power of design without a rival; and also some of his wood-engravings, such as the beautiful *Christ taking leave of His Mother* and *The Return of the Prodigal*. In the same department are examples of the art of other German master engravers — Schongauer, Aldegrever, Altdorfer. There is an austere *Portrait of a Lady*, having a signature “H. Holbein F.” It is not by the master, however, the signature being a forgery. Bode considered this painting to be an excellent example of the work of Christoph Amberger, a disciple of

Holbein, whose portraits sometimes are attributed to that master. A small *Conversion of St. Hubert*, by Altdorfer, a follower of Dürer, and one of the first German artists to give prominence to landscape in his pictures, is regarded by Dr. Wagen as of "great force," and Woltmann and Woermann refer to it as "a good picture of this master."

Of the master painters of Spain we have examples in one of the scholarly portraits of *Philip IV* by Velasquez, distinguished as are all that master's portraits by its reticence of colour, its cool and silvery tones, and luminous atmosphere. Murillo is represented by a large and characteristic oil, *The Repose in Egypt*, which came from the collection of Lucien Bonaparte; and we are fortunate in a large work, *St. Peter Repentant*, by Ribera, "the little Spaniard," an artist of great attainment who was influenced by Correggio and subsequently by Carravaggio. The realism of the rendering of the agony of the Apostle and the robust impasto command admiration.

CHAPTER XIV

EARLY CELTIC ART : THE STORY OF THE SCULPTURED STONES

ART is an elastic word. If we regard it in its wider and, I think, more clarifying sense, not confining it to the putting of paint on canvas, then the history of art in Glasgow carries us far back upon the pathway of time. In one of the city kirkyards there is preserved a rich collection of sculptured stones, probably the finest collection in Britain, with the exception of those at Iona.

Casts of these and similar relics of early Scottish art form a distinct and important section of our Art Galleries.

These stones embrace recumbent cross-slabs, erect cross-slabs, cross-shafts, a finely sculptured sarcophagus, and four hog-backed stones, the latter, strange relics, puzzling to the archæologist and the antiquary in their suggestion of a vanished life and civilisation and art. The stones, of which there are about forty, show a beautiful variety of decorative design, including interlaced work, key patterns, zoomorphs, and figure-subjects. They date mainly from the sixth to the tenth century, and their presence postulates the existence on the banks of the River Clyde during the early Christian age of a community tolerably advanced in the

arts which lend a gracious sweetness to communal life.

These stones are part of the great group known as The Sculptured Stones of Scotland, dating primarily from the dawn of the Christian era. The primitive Christianity of Britain was an extension westwards of the Christianity of the Roman Empire. Thus the early Christian monuments of the British Isles form an extension westwards of the "monumental" system of the Empire of Rome and the period succeeding the reign of Constantine.

The Scottish group so strongly represented at Kelvingrove may be regarded as an offshoot of that system, but characterised by strongly local or racial variations. Broadly speaking, there is a line of cleavage between the monuments of these early ages in the Romanised region of southern Scotland and those found in the un-Romanised portion of the country beyond the Wall of Antoninus—the great Roman barrier or wall of turf which extends across Scotland from Old Kilpatrick on the Clyde to Carriden near Grangemouth on the Firth of Forth.

The English Wall—Hadrian's—between the Solway on the west and Wallsend on the east was of stone, a splendid feat of engineering, and of vastly greater consequence than the feebler Scottish earthen rampart. Of the English wall much remains. We can still see it stretching in impressive grandeur over the lonely moorlands and wind-swept mountain ridges of Northumberland: of the Scottish wall the remains are relatively scanty,

and in some parts visible only to the trained eye of the archæologist. The monuments of the northern and western or un-Romanised region of Scotland are characterised partly by a symbolism peculiar to themselves and partly by a design or ornamentation common to the ecclesiastical manuscripts and metal-work of the Irish or Celtic Church : and to the group of monuments in England, Wales, and Ireland which are not of the proto-British type, but of a secondary type characterised by the presence of minuscule inscriptions, when they are inscribed. The general group of the Scottish sculptured stones consists of upwards of five hundred examples, found in widely scattered areas over the mainland and the outlying isles of the western seaboard.

The Kelvingrove group of sculptured stones reproductions may be regarded as fairly representative ; at all events, sufficiently representative to serve the student as a groundwork for the study of the important art movement known as Celtic. Primarily they consist of monuments with symbols and Celtic ornament in relief—a very early group and typical of the transitional stage between the group bearing incised symbols only ; and the later and finer and incomparably more artistic group showing Celtic ornament in relief but without the symbols of the other two classes. On the earlier group of often rude, unshaped stones the symbols consist usually of geometrical forms associated with figures of animals, sometimes naturalistic, but more often conventional ; in the second or

transition group the stones are shaped to regular forms, surface dressed, and sculptured in relief. In their design the dominating motive is the figure of the cross, chiefly in its long-shafted form, glorified or decorated and accompanied by the arbitrary symbols of the previous or earlier phase, placed in subordinate positions, and also by a system of animal symbolism and figure-subject, chiefly scriptural.

A beautiful example of this type is the large, upright cross-slab at Kelvingrove from Aberlemno in Forfarshire, eight feet in height and four in breadth. The cross extends the full length of the slab, the head having round hollows and the arms spirals in the centre, interlaced work and key pattern in the arms and shaft. Beasts and serpentine creatures, symmetrically arranged, occupy the panels to the right and left of the cross-shaft, while the back of the slab is divided into two panels—the upper bearing the symbol of the triangle and rod, and the circular disc; and the lower a battle scene in which horsemen and foot are engaged. The perfect condition of the sculpture, the beauty of the detail of the ornament, and the interest of the costume and armour in the figure-subject make the cross-shaft of Aberlemno one of the most remarkable, and certainly one of the most interesting, relics of early Celtic art remaining in Scotland from approximately the fifth century of the Christian era.

Similar early decorative features characterise other of the sculptured stones, particularly the large Priests' stone from Dunfallandy near Pitlochry

in Perthshire—an upright slab on which are sculptured around the central cross the familiar early symbolism of the elephant, the double disc, crescent, and rod. Angels, equestrian figures, and beasts intermingled with key pattern and spiral occupy the remainder of the remarkable design. Equally interesting as of the period of transition is the Rossie Priory stone, while fragments from Jedburgh and Galloway afford concrete and interesting evidence of the widespread character of the Celtic cult in Scottish art.

Included in the Kelvingrove group of Scottish sculptured stones is the sarcophagus of St. Constantine, a remarkable relic of sixth-century date, discovered on the 7th of December, 1855, when the sexton was digging a grave in the old kirkyard of Govan. Govan is situated on the left bank of the River Clyde opposite the Roman station of Yorkhill—adjacent to the Art Galleries of Glasgow—and on the line of the old road leading from the south to the ancient fords of Clyde. Many Scottish churches, including Govan, are dedicated to St. Constantine. Bishop Forbes's *Kalendar of Scottish Saints*, p. 311, says: "Constantine, K.M. March 11, A.D. 596." In the Carthusian Auctarium to the great work of Usuard we find "*In Scotia S. Constantine regis et martyris*"—a British king who became a monk and was martyred. According to the Breviary of Aberdeen, "Constantine fell asleep in peace in the year 576." Fordun makes him contemporary with St. Columba—who brought Christianity to Scotland and who settled in Iona

in the sixth century—and states that “he came to Scotland to preach to the Picts and Scots. He erected a monastery at Govan near the Clyde, converted the whole land of Kintyre (Mull of Kintyre), where he was martyred and was buried in his monastery at Govan” (Fordun, Lib. III, c. 26, ed. Goodall, Vol. I, p. 130).

The sarcophagus is richly carved on the sides and end panels with interlacing ornament and beasts, and on the left side-panel are a horse and rider, stag and dog. The man is helmeted and bears a short sword; the horse is branded on the flank with a large letter A of Saxon character—a horse similarly branded appears in a figure of the chase on an early mosaic from Carthage. The only interpretation of this symbol which appears possible is that it indicates a hunter of royal rank. Let us glance at the symbolism.

The hunting of the stag is a beautiful Christian allegory. The stag symbolises the soul thirsting for the water of life, but when hunted it is the soul being forced to take refuge in the Church—so runs the ancient symbolism. “We offer to God the spoils of our chase when by example or precept we convert the wild beasts—that is to say the wicked man.” The hunter carved upon this venerable relic is the Christian preacher whose body lay within. On the end panels is carved an interlacing ornament of double strand of one continuous cord, the ornament thus acquiring significance as a symbol of eternity. The deeply religious and Christian character of the whole of

the decoration of the sarcophagus is now manifest. It postulates, surely, that this was the resting-place of a great ecclesiastic whose relics were honoured so that they might occupy a place of honour in the Church, to be venerated by the faithful and devout, and approached by the sick and infirm for healing and comfort. It cannot be doubted, surely, that this sarcophagus is the shrine of St. Constantine, King and Martyr, who, in the beautiful phrase of the old writer, "fell asleep in peace" in the year 576.

The art characteristics of the ruder and unshaped monuments of a very early type link them partly with the late Celtic system of decoration of pre-Christian times, and partly with the earlier Irish manuscripts. In the later specimens, such as the Aberlemno slab, the influence, decoratively speaking, of the manuscripts is predominant and the peculiar symbolism of earlier ages is subordinated to a symbolism which is frankly Christian. In the later Celtic group of Scottish sculptured stones at Kelvingrove the influence of the early or Pictish symbolism disappears and the art assumes a purely Celtic character, tintured with the recognisable influence of the Hiberno-Saxon or Northumbrian School. Beautiful and impressive examples of the later and finer flowering of the Celtic and Hiberno-Saxon Schools are the great, free-standing crosses of Kildalton and Ruthwell—monuments of exquisite design and craftsmanship of their respective periods; say the eighth and tenth centuries or a little later. In a case in the upper

Gallery over the entrance to the Sculpture Hall is a collection of reproductions of Celtic metal-work. It includes bell shrines, reliquaries, crosiers, chalices, book-covers, and so on, of rare beauty, perfect in conception and technique and wrought to an extraordinary finish. A swatch of the hour with Celtic art may be well devoted to studying these gems from a vanished past. They are a joy to look upon, and an inspiration alike to the artist and the layman.

Let me refer briefly to the Kildalton Cross, one of the outstanding examples in the Kelvingrove collection. This fine cross is one of the two examples of the type with the encircling glory now remaining erect in Scotland, the other being St. Martin's Cross at Iona. The type is a common one on the cross-slabs of Scotland, and the high crosses of Ireland show the same form. In its ornamentation, however, the Kildalton Cross is much more distinctly related to the Scottish group of crosses than to the Irish group, and most clearly resembles St. Martin's Cross at Iona and the cross at Keills in Argyllshire. In the general scheme of decoration on the Irish high crosses the Crucifixion is the central subject on one face, and Christ in glory on the other, the spaces on the arms and shaft being filled in with scenes from Scripture. It is characteristic of the Scottish crosses of dates prior to the twelfth century, however, that the representation of the Crucifixion occurs rarely and the scheme of decoration is usually more largely composed of panels of ornament than of figure-subject panels.

The ancient church of Kildalton stands on the east coast of Islay, and the fine cross of which I am writing is situated in the kirkyard on its original base. It is a free-standing cross, eight feet eight inches high by four feet four inches across the arms, sculptured in relief on two faces. The front is divided into nine panels. In the centre of the head is a raised boss of zoomorphic ornament on a background of interlaced work, the whole being enclosed within a nobly conceived medallion. A pair of angels adorn the extremity of the top arm; David or Samson rending the lion's jaw, below; on the extremity of the left arm, Abraham preparing to sacrifice Isaac; on the extremity of the right arm, the sacrifice of Isaac; at the bottom of the lower arm, the Virgin and Child under an arched oval aureole; and on the shaft, a design of spiral work and small bosses arranged symmetrically. The back is also divided into nine panels of interlaced work, beasts, spiral work, and key pattern.

The Kildalton Cross is one of the finest examples remaining intact of Celtic art, beautifully balanced and of impressive nobility of design.

Immediately adjacent is the great cross of Ruthwell. This monument originally stood in the churchyard of Ruthwell until 1642, when it was overthrown. Fortunately for posterity the fragments were preserved inside the church until 1772, when they were removed to the kirkyard, and in 1802 put together and the cross re-erected. It is now placed within the church in a specially built

chamber. The church of Ruthwell stands on the shores of the Solway Firth between Dumfries and Annan.

This rare relic of antiquity and early art is a free-standing cross of noble proportions. Its height is seventeen feet, tapering beautifully from a width at the foot of one foot nine inches to one foot at the top. It is sculptured in relief and has inscriptions in incised Saxon capitals and Anglian runes round the panels on the four faces. The front is divided into ten panels: at the top is the Salutation; below this, Mary Magdalene anointing the feet of Christ; next, the miracle of Christ healing the blind; on the shaft at the bottom, the Annunciation; and on the base, the Crucifixion, with the sun and moon and St. Mary and St. John.

The back has also ten panels. On the shaft at the top is St. John the Baptist standing on two globes and holding the Agnus Dei in his left hand; next in order below, Christ with two beasts beneath his feet; then St. Paul and St. Anthony breaking their loaf of bread in the desert; at the bottom of the shaft, the Flight into Egypt; and on the base the sculpture is defaced.

The runic inscriptions on this cross are said to consist of fragments of an Old English poem, the "Dream of the Rood," but on this and other points there is considerable diversity of opinion among scholars.

It is dated variously by various writers. Some place it in the seventh century; others the tenth and twelfth. It is not my province to enter into

archæological controversy. Suffice it to know that the Ruthwell Cross is of good antiquity, and, as far as concerns early Scottish art as represented in sculpture, it is unique in dimension and design. However, it is interesting to note that a similar great free-standing cross, strangely akin in form and sculpturing, stands at Bewcastle in Cumberland, some thirty miles from Ruthwell. Anyone who has seen both crosses must feel inclined to say they belong to the same School, and it is conceivable that the unknown sculptor who designed and wrought the Ruthwell Cross in Scotland was also responsible for its comparatively near neighbour—that of Bewcastle in England.

IN THE SCULPTURE HALL

The spacious Sculpture Hall at Kelvingrove occupies the centre of the building, the Picture Galleries flanking it to right and left on the upper floor, and on the ground floor are the Museum Galleries containing archæology, shipbuilding, and engineering, geology and natural history. The Hall of Sculpture is of noble proportions. From floor to roof it is eighty feet in height, the barrel roofing being divided into deeply embossed panels decorated in glowing colours. The walls are ornate and finely sculptured. As an entrance to the Galleries it makes a magnificent and impressive ensemble.

English, Scottish, and foreign sculptors are well represented—Nollekens, Flaxman, and Chantrey among the earlier Englishmen; Boehm, Bates, Thornycroft, and Derwent Wood among the later group; Joseph, Fillans, Park, Mossman, and Ritchie represent the early Scotsmen; Calder Marshall, George Lawson, George Ewing, William Brodie, D. W. Stevenson, and McFarlane Shannon the more modern practitioners. Among the foreign sculptors are Canova, Bernini, Schwanthaler, Thorwaldsen and Rodin. There are also examples of many of the greatest of the living British sculptors.

Flaxman's life-size marble statue of *William Pitt* is well known. It is dignified in attitude and gesture, and the chiselling is of exquisite beauty.

This rare example of the art of the great Englishman was executed in 1812, and presented to the Town Council of Glasgow by a body of subscribers as "a tribute of veneration for the character of that illustrious statesman." There is also a bust in marble of *Pitt* by Nollekens, admirably rendered, but the almost insolent cast of features give it a less attractive note than that struck in Flaxman's work. Singularly fine in chiselling, and a powerful portrayal of pawky northern character and intellect, is Chantrey's bust in marble of *Walter Scott*; I would say one of the finest representations of the celebrated novelist and poet ever wrought in either marble or paint.

Boehm's titanic group, the *Rearing Horse and Groom*, is powerful in conception and craftsmanship. The modelling is bold and accurate, and the result is a spirited realisation of an almost fierce energy under control. Of Boehm's art there is also his original sketch model in terra-cotta of the statue of *Thomas Carlyle*. This beautiful demonstration of intimate and tender modelling is signed and inscribed, "Modelled in May 1874." The fine bronze panels in high relief of Harry Bates, A.R.A., *Æneas and Dido* and *Homer*, are charming in their artistry of expression and form; the *Homer* notable for its rhythmic movement of design.

The group *Motherless*, by George Lawson, R.S.A., is, for very obvious reasons, easily the most popular piece of sculpture in our Galleries. Its appeal is essentially human: the toil-worn widowed workman, seated and holding in his arms his little child, tells a

familiar story of grief and affection. The atmosphere is that of love and tenderness, and joy that has been blighted. *Motherless* is Lawson's masterpiece. It is a striking group, refined in conception and craftsmanship, a story told by an artist of great accomplishment, and as such it appeals to the artist as well as to the layman. Facing *Motherless* is the original plaster of the figure of *David*, by Derwent Wood, R.A., executed for the Machine Gun War Memorial at Hyde Park Corner, London, a powerfully modelled and characteristic example of the art of this distinguished sculptor, and the last piece of work that left his studio.

The French sculptor Boisseau is represented by a group, *The Sons of Chlodomir*, exquisitely wrought in marble, onyx, bronze, and silver, jewelled. It is a work of rare charm and rich artistry. The story of the three boys of the group is related in the *Legends of the Monastic Orders*. Chlodomir was the son of Clotilda, a princess of Burgundy, circa A.D. 511. Two of his three sons were put to death by his younger brothers; the third escaped, fled to a monastery, became a monk, and lives in revered memory as St. Cloud.

Appealing to the deeper feelings, and characteristic of the art outlook of his period, is Fillan's *Grief: or Rachael Weeping for her Children*. The pose suggests dejection and sorrow, and the modelling is carried out with considerable skill. Brodie's life-sized statue of *John Graham-Gilbert, R.S.A.*—to whose generosity of spirit our Gallery owes Rembrandt's *Man in Armour*, and other rare works—is a fine

memorial of the painter and public benefactor, and a worthy example of the sculptors' art. Elegance of design and graceful modelling distinguish Calder Marshall's *Paul and Virginia*. It is typical of its period, 1841. We may pass from it to Rodin's massive and grim *Citizen of Calais*, or his *St. John*. In doing so, note the cleavage between the vision of the past and that of the present, and how in the modern the power of a supreme art triumphs over subject.

A notable exhibit in the Hall is the very fine and titanic reproduction in plaster of the famous Old Testament bronze gate of the Baptistry of Florence, by Lorenzo Ghiberti, 1378-1455. Ghiberti was one of the most eminent of the Renaissance sculptors of the Florentine School. In 1425 he commenced what is acknowledged to be his greatest achievement, the Old Testament bronze door of the Baptistry, a work which occupied him for twenty years, and which, when completed, was described by Michael Angelo as "worthy to be the Gates of Paradise."

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